

The HIGH SCHOOL THESPIAN

VOL. VII, No. II

NOVEMBER and DECEMBER, 1935

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IN THIS ISSUE

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THE SAM HUME SETTING IN
HIGH SCHOOLS

by RICHARD HANNA HADLEY

PATHS OF RIGHT PLAY
PRODUCTION

by EMILY PERRY BISHOP

A CHALLENGE TO THE
TEACHERS OF DRAMATIC
ARTS

by LOTTA JUNE MILLER

A FURTHER STUDY OF THE
REHEARSAL PROCESS

by DR. PAUL F. OPP

VARIETY FOR THE SENIORS

by RUTH DIECKHOFF

SPEECH CONVENTION NEWS



EVA LE GALLIENNE
As Marguerite Gautier in "Camille"

A MAGAZINE DEVOTED TO THE INTERESTS OF HIGH SCHOOL DRAMATICS



PUBLISHED BY THE
NATIONAL THESPIAN DRAMATIC HONOR SOCIETY
FOR HIGH SCHOOLS

A THESPIAN ROLL THAT SPEAKS FOR ITSELF

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The Roll Call July 1, 1935:

Troupe No.

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- 65. Macon County High School, Notasulga, Ala.
- 77. Opp High School, Opp, Ala.
- 102. Sheffield High School, Sheffield, Ala.
- 104. Clift Senior High School, Opelika, Ala.
- 132. Anniston Senior High School, Anniston, Ala.
- 258. Ensey High School, Birmingham, Ala.
- 284. Talladega High School, Talladega, Ala.

ARKANSAS

- 106. Yuma Union High School, Yuma, Ariz.
- 174. Miami High School, Miami, Ariz.
- 199. Williams High School, School, Williams, Ariz.

ARKANSAS

- 19. Morrilton High School, Morrilton, Ark.
- 51. Batesville High School, Batesville, Ark.
- 57. Hot Springs High School, Hot Springs, Ark.
- 129. Helena High School, Helena, Ark.
- 149. Paragould High School, Paragould, Ark.
- 172. Philadelphia High School, Arkadelphia, Ark.
- 205. Arkansas Senior High School, Texarkana, Ark.

CALIFORNIA

- 21. Coalinga High School, Coalinga, Calif.
- 45. Red Bluff Union High School, Red Bluff, Calif.
- 48. San Bernardino High School, San Bernardino, Calif.
- 246. Ferndale Union High School, Ferndale, Calif.
- 266. Sacramento High School, Sacramento, Calif.
- 289. San Juan Union High School, Fair Oaks, Calif.

COLORADO

- 28. Florence High School, Florence, Colo.
- 48. East High School, Denver, Colo.
- 37. Logan County High School, Sterling, Colo.
- 137. Lamar Union High School, Lamar, Colo.
- 196. Hayden Union High School, Hayden, Colo.
- 287. Gunnison High School, Gunnison, Colo.

CONNECTICUT

- 15. Roger Ludlowe High School, Fairfield, Conn.
- 193. Siusbury High School, Siusbury, Conn.
- 243. Greenwich High School, Greenwich, Conn.
- 308. Darien High School, Darien, Conn.

FLORIDA

- 130. Seminole High School, Sanford, Fla.
- 177. Orlando Senior High School, Orlando, Fla.

GEORGIA

- 80. Dublin High School, Dublin, Ga.
- 221. Calhoun High School, Calhoun, Ga.

IDAHO

- 76. Lewiston Senior High School, Lewiston, Idaho.
- 111. Burley High School, Burley, Idaho.
- 153. Malad High School, Malad, Idaho.
- 194. Camas County Rural Hi School, Fairfield, Idaho.
- 232. Warden-Kellogg High School, Kellogg, Idaho.
- 256. Twin Falls High School, Twin Falls, Idaho.
- 296. Rural High School District No. 5, Downey, Idaho.

ILLINOIS

- 5. United Township High School, East Moline, Ill.
- 16. Harrisburg Township Hi School, Harrisburg, Ill.
- 45. Savanna Township High School, Savanna, Ill.
- 59. Danville High School, Danville, Ill.
- 66. Normal Community High School, Normal, Ill.
- 71. East Aurora High School, Aurora, Ill.
- 74. Mt. Olive Community High School, Mt. Olive, Ill.
- 94. The York Community High School, Elmhurst, Ill.
- 106. Champaign High School, Champaign, Ill.
- 121. Argo Community High School, Argo, Ill.
- 126. Alton Community Consolidated Hi Sch., Alton, Ill.
- 128. Pontiac Township High School, Pontiac, Ill.
- 146. Pekin Community High School, Pekin, Ill.
- 155. Jacksonville High School, Jacksonville, Ill.
- 161. Urbana High School, Urbana, Ill.
- 162. Charleston High School, Charleston, Ill.
- 167. Abington High School, Abington, Ill.
- 180. Tuscola Community High School, Tuscola, Ill.
- 184. Bloom Township High School, Chicago Heights, Ill.
- 185. Austin High School, Chicago, Ill.
- 191. Pana Township High School, Pana, Ill.
- 225. Lincoln Community High School, Lincoln, Ill.
- 233. Glenbard High School, Glen Ellyn, Ill.
- 236. Cairo High School, Cairo, Ill.
- 237. Chester High School, Chester, Ill.
- 241. Warren Township High School, Gurnee, Ill.
- 244. Prophetswood High School, Prophetswood, Ill.
- 245. Vandalia High School, Vandalia, Ill.
- 248. Elmwood Community High School, Elmwood, Ill.
- 278. Onarga Township High School, Onarga, Ill.
- 292. Olney Township High School, Olney, Ill.
- 306. Trinity High School, River Forest, Ill.
- 309. J. Sterling Morton High School, Cicero, Ill.

INDIANA

- 35. Martinsville High School, Martinsville, Ind.
- 56. Attica High School, Attica, Ind.
- 91. Isaac C. Elston Senior High Sch., Mich. City, Ind.
- 116. Mount Vernon High School, Mt. Vernon, Ind.
- 142. Bloomington High School, Bloomington, Ind.
- 183. Reitz High School, Evansville, Ind.
- 255. Cannelton High School, Cannelton, Ind.

IOWA

- 12. Sac City High School, Sac City, Iowa.
- 44. Iowa Falls High School, Iowa Falls, Iowa.
- 69. Dubuque Senior High School, Dubuque, Iowa.
- 109. Carroll High School, Carroll, Iowa.
- 110. New Hampton High School, New Hampton, Iowa.
- 143. Shenandoah High School, Shenandoah, Iowa.
- 151. Winterset High School, Winterset, Iowa.
- 152. Elkader High School, Elkader, Iowa.
- 159. Harlan High School, Harlan, Iowa.
- 160. East High School, Sioux City, Iowa.
- 186. Ames Senior High School, Ames, Iowa.
- 192. Keokuk Senior High School, Keokuk, Iowa.
- 294. Postville High School, Postville, Iowa.

KANSAS

- 26. Larned High School, Larned, Kan.
- 47. Newton Senior High School, Newton, Kan.
- 58. Wichita High School East, Wichita, Kan.
- 83. Fredonia High School, Fredonia, Kan.
- 95. South Haven High School, South Haven, Kan.
- 133. Parsons High School, Parsons, Kan.

Troupe No.

- 116. Wichita High School North, Wichita, Kan.
- 157. Liberty Memorial High School, Lawrence, Kan.
- 210. Topeka High School, Topeka, Kan.
- 234. Hays High School, Hays, Kan.
- 299. Hutchinson Sr. High School, Hutchinson, Kan.

KENTUCKY

- 138. Russellville High School, Russellville, Ky.
- 154. Holmes High School, Covington, Ky.
- 281. Male High School, Louisville, Ky.

LOUISIANA

- 7. Terrebonne High School, Houma, La.
- 134. C. E. Byrd High School, Shreveport, La.
- 144. Boyce High School, Boyce, La.

MAINE

- 182. Lubec High School, Lubec, Maine.
- 273. Garret Schenck, Jr., Hi Sch., E. Millinocket, Me.

MARYLAND

- 230. Pennsylvania Ave. Hi School, Cumberland, Md.

MASSACHUSETTS

- 8. Wilbraham Academy, Wilbraham, Mass.
- 52. Dalton High School, Dalton, Mass.
- 203. Barnstable High School, Hyannis, Mass.
- 212. North High School, Worcester, Mass.
- 254. B. M. C. Durfee High School, Fall River, Mass.
- 33. River Rouge High School, River Rouge, Mich.
- 45. Gross Pointe High School, Gross Pointe, Mich.
- 50. Roosevelt High School, Wyandotte, Mich.
- 53. Washington Garden High School, Albion, Mich.
- 70. Traverse City High School, Traverse City, Mich.
- 73. Manistee High School, Manistee, Mich.
- 141. Sault Saint Marie H. S., Sault St. Marie, Mich.
- 215. Stambaugh High School, Stambaugh, Mich.
- 251. Lakeview High School, Battle Creek, Mich.
- 263. Roosevelt High School, Caldwater, Mich.

MINNESOTA

- 60. Chisholm High School, Chisholm, Minn.
- 93. Stillwater High School, Stillwater, Minn.
- 165. Eveleth Senior High School, Eveleth, Minn.
- 178. Two Harbors High School, Two Harbors, Minn.
- 213. Central High School, Red Wing, Minn.
- 261. Fairmont High School, Fairmont, Minn.
- 272. Hibbing High School, Hibbing, Minn.

MISSISSIPPI

- 113. Elizabeth Dorr High School, Clarksdale, Miss.
- 265. Greenville High School, Greenville, Miss.

MISSOURI

- 29. East Louis Sr. High School, E. St. Louis, Mo.
- 81. Richmond High School, Richmond, Mo.
- 131. Monett High School, Monett, Mo.
- 191. Webster Groves High School, Webster Groves, Mo.
- 232. Rosedale Jr. Sr. High School, Kansas City, Mo.
- 288. Salisbury High School, Salisbury, Mo.

MONTANA

- 9. Anaconda High School, Anaconda, Mont.
- 22. Powell County High School, Deer Lodge, Mont.
- 63. Missoula County High School, Missoula, Mont.
- 68. Fergus County High School, Lewiston, Mont.
- 175. Gallatin County High School, Bozeman, Mont.
- 176. Butte High School, Butte, Mont.
- 195. Chouteau County High School, Ft. Benton, Mont.
- 229. Great Falls High School, Great Falls, Mont.
- 282. Hardin High School, Hardin, Mont.

NEBRASKA

- 17. Aurora High School, Aurora, Neb.
- 112. Norfolk Senior High School, Norfolk, Neb.
- 117. Scottsbluff High School, Scottsbluff, Neb.
- 164. Dunbar High School, Dunbar, Neb.
- 170. Omaha Central High School, Omaha, Neb.
- 240. Fremont High School, Fremont, Neb.
- 285. Auburn High School, Auburn, Neb.

NEW HAMPSHIRE

- 123. Laconia High School, Laconia, N. H.
- 135. Berlin Senior High School, Berlin, N. H.
- 311. Lancaster High School, Lancaster, N. H.

NEW JERSEY

- 10. Belleville High School, Belleville, N. J.
- 127. Salem High School, Salem, N. J.
- 166. Morristown High School, Morristown, N. J.
- 204. Lincoln High School, Jersey City, N. J.
- 209. Hillside High School, Hillside, N. J.

NEW YORK

- 31. Ilion High School, Ilion, N. Y.
- 32. Peekskill High School, Peekskill, N. Y.
- 36. Wellsville High School, Wellsville, N. Y.
- 38. Geneva High School, Geneva, N. Y.
- 46. Canastota High School, Canastota, N. Y.
- 54. Eastwood High School, Syracuse, N. Y.
- 62. Norwich High School, Norwich, N. Y.
- 97. Hornell High School, Hornell, N. Y.
- 97. Herkimer High School, Herkimer, N. Y.
- 98. Fayetteville High School, Fayetteville, N. Y.
- 108. Kenmore Senior High School, Kenmore, N. Y.
- 114. Mount Vernon High School, Mt. Vernon, N. Y.
- 118. Oswego High School, Oswego, N. Y.
- 201. Great Neck High School, Great Neck, N. Y.
- 222. Rye High School, Rye, N. Y.
- 223. East Hampton High School, East Hampton, N. Y.
- 235. Ellenville High School, Ellenville, N. Y.
- 238. Goshen High School, Goshen, N. Y.
- 259. Canton High School, Canton, N. Y.
- 276. Mineola High School, Mineola, N. Y.
- 280. Baldwin High School, Baldwin, N. Y.
- 290. Edison Technical High School, Mt. Vernon, N. Y.

NORTH CAROLINA

- 24. Morganton High School, Morganton, N. C.
- 39. Albemarle High School, Albemarle, N. C.
- 124. Spencer High School, Spencer, N. C.
- 202. Concord High School, Concord, N. C.

OHIO

- 11. Circleville High School, Circleville, Ohio.
- 25. Rush Creek Memorial High School, Bremen, Ohio.
- 100. Bellefontaine High School, Bellefontaine, Ohio.
- 158. Chillicothe High School, Chillicothe, Ohio.
- 163. Harbor High School, Ashtabula, Ohio.
- 169. Bluffton-Richland High School, Bluffton, Ohio.
- 173. Central High School, Bellevue, Ohio.
- 179. West High School, Ashtabula, Ohio.
- 188. Fairview High School, Dayton, Ohio.

Troupe No.

- 220. Willoughby Union High School, Willoughby, Ohio.
- 224. Ravenna High School, Ravenna, Ohio.
- 268. Lancaster High School, Lancaster, Ohio.
- 270. Woodward High School, Toledo, Ohio.
- 271. De Vilbiss High School, Toledo, Ohio.
- 286. Western Hills High School, Cincinnati, Ohio.
- 310. McKinley High School, Canton, Ohio.

OKLAHOMA

- 90. Elk City High School, Elk City, Okla.
- 262. Picher High School, Picher, Okla.
- 277. Drumright High School, Drumright, Okla.

OREGON

- 75. Union High School, Dist. No. 5, Milwaukee, Ore.
- 86. Eugene High School, Eugene, Ore.

PANAMA CANAL ZONE

- 217. Cristobal High School, Cristobal, Canal Zone.

PENNSYLVANIA

- 14. New Kensington High School, N. Kensington, Pa.
- 62. Ambler High School, Ambler, Pa.
- 89. Dormont High School, S. H. B., Pittsburgh, Pa.
- 115. Holidaysburg High School, Holidaysburg, Pa.
- 125. Sewickley High School, Sewickley, Pa.
- 139. Bridgeport High School, Bridgeport, Pa.
- 140. Abington High School, Philadelphia, Pa.
- 147. Perry High School, Pittsburgh, Pa.
- 187. Brownsburg Sr. Hi School, Brownsburg, Pa.
- 206. Easton High School, Easton, Pa.
- 214. Carlisle High School, Carlisle, Pa.
- 227. Jenkintown High School, Jenkintown, Pa.
- 247. Wilson High School, Easton, Pa.
- 257. Senior High School, Hazleton, Pa.
- 291. Du Bois High School, Du Bois, Pa.
- 304. Jeannette High School, Jeannette, Pa.
- 307. Eddystone High School, Eddystone, Pa.

SOUTH DAKOTA

- 242. Edgemont High School, Edgemont, S. Dak.
- 302. Central High School, Madison, S. Dak.
- 20. Bradley High School, Cleveland, Tenn.
- 78. Shelbyville High School, Shelbyville, Tenn.
- 82. Etowah High School, Etowah, Tenn.
- 198. Grove High School, Paris, Tenn.
- 249. L. C. Hume High School, Memphis, Tenn.

TEXAS

- 64. Belton High School, Belton, Tex.
- 79. Port Arthur Senior High School, Port Arthur, Tex.
- 85. Mission Senior High School, Mission, Tex.
- 120. Austin Senior High School, Austin, Tex.
- 156. Oak Cliff High School, Dallas, Tex.
- 208. Edinburg High School, Edinburg, Tex.
- 211. Jacksonville High School, Jacksonville, Tex.
- 216. Sunset High School, Dallas, Tex.
- 218. Panhandle High School, Panhandle, Tex.
- 226. North Side High School, Fort Worth, Tex.
- 231. Milby High School, Houston, Tex.
- 301. Rio Grande High School, Rio Grande, Tex.

UTAH

- 61. Spanish Fork High School, Spanish Fork, Utah.

VERMONT

- 107. Newport High School, Newport, Vt.
- 119. Peoples Academy, Morrisville, Vt.

VIRGINIA

- 122. Newport News High School, Newport News, Va.
- 300. Hampton High School, Hampton, Va.
- 303. Culpeper High School, Culpeper, Va.

WASHINGTON

- 150. Stadium High School, Tacoma, Wash.
- 207. Union High School, Mount Vernon, Wash.
- 250. Central Valley High School, Greenacres, Wash.
- 267. Cheney Valley High School, Cheney, Wash.
- 305. West Valley High School, Millwood, Wash.

WEST VIRGINIA

- 2. Fairmont High School, Fairmont, W. Va.
- 3. East Fairmont High School, Fairmont, W. Va.
- 6. Weir High School, Weirton, W. Va.
- 13. Pennsboro High School, Pennsboro, W. Va.
- 18. Edray District High School, Marlinton, W. Va.
- 23. Williamson High School, Williamson, W. Va.
- 27. Morgantown High School, Morgantown, W. Va.
- 30. Big Sandy District Hi School, Clendenin, W. Va.
- 34. Fairview High School, Fairview, W. Va.
- 37. Traidaphlin District Hi School, Wheeling, W. Va.
- 40. Cameron High School, Cameron, W. Va.
- 41. Hinton High School, Hinton, W. Va.
- 42. Lumberport High School, Lumberport, W. Va.
- 43. Hundred High School, Hundred, W. Va.
- 55. Beaver High School, Bluefield, W. Va.
- 72. Alderson High School, Alderson, W. Va.
- 84. Princeton High School, Princeton, W. Va.
- 88. Point Pleasant Hi School, Point Pleasant, W. Va.
- 96. South Charleston High Sch., So. Charleston, W. Va.
- 99. Weston High School, Weston, W. Va.
- 101. St. Marys High School, St. Marys, W. Va.
- 168. Logan Senior High School, Logan, W. Va.
- 171. Grafton High School, Grafton, W. Va.
- 181. Roosevelt-Wilson Hi School, Clarksburg, W. Va.
- 189. Magnolia District High School, Matewan, W. Va.
- 197. Mullens High School, Mullens, W. Va.
- 200. Charleston High School, Charleston, W. Va.
- 226. Washington-Irving High School, Clarksburg, W. Va.
- 239. Wayne County High School, Wayne, W. Va.
- 253. Ravenswood High School, Ravenswood, W. Va.
- 260. Big Creek High School, War, W. Va.
- 269. Tunnelton High School, Tunnelton, W. Va.
- 275. Victory High School, Clarksburg, W. Va.
- 293. Gauley Bridge High School, Gauley Bridge, W. Va.
- 295. Huntington High School, Huntington, W. Va.
- 297. Dunbar High School, Dunbar, W. Va.
- 298. Greenbrier High School, Concerverte, W. Va.

WISCONSIN

- 103. Neenah Senior High School, Neenah, Wis.
- 264. Milwaukee County Day School, Milwaukee, Wis.
- 274. Tomah High School, Tomah, Wis.

WYOMING

- 1. Natrona County High School, Casper, Wyo.

For Complete Details Write ERNEST BAVELY, NAT'L SEC'Y-TREAS., THE NATIONAL THESPIANS, CAMPUS STATION, CINCINNATI, OHIO

OFFICIAL PUBLICATION
OF THE
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SOCIETY FOR HIGH SCHOOLS

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The High School Thespian is a national publication which aims to record and interpret in an impartial manner the most important and interesting events in the field of high school dramatics. Critical or editorial opinions expressed in these pages are those of the authors, and The High School Thespian assumes no responsibility.

The High School Thespian will welcome at any time articles, news items, pictures, or any other material of interest in the field of high school dramatics. Manuscripts and photographs submitted for publication must be accompanied by stamped, self-addressed envelope. Not responsible for unsolicited materials.

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THE HIGH SCHOOL THESPIAN

CONTENTS FOR NOVEMBER-DECEMBER, 1935

Editorially—We Say	3
Conventions Promise Much for Teachers. By <i>Dr. Arleigh B. Williamson</i>	4
The Sam Hume Setting in High Schools. By <i>Richard Hanna Hadley</i>	5
Paths of Right Play Production. By <i>Emily Perry Bishop</i>	6
A Challenge to the Teachers of Dramatic Arts. By <i>Lotta June Miller</i>	8
A Further Study of the Rehearsal Process. By <i>Dr. Paul F. Opp</i>	9
Variety for the Seniors. By <i>Ruth Dieckhoff</i>	10
The Creation of A Drama Workshop. By <i>Dorothy Turnback</i>	11
Contest Proves Successful in Maine. By <i>Daniel A. Turner</i>	11
A Christmas Festival at Topeka High School. By <i>Billye June Abernathy</i>	12
Double Cast Proves Solution. By <i>Madge Vest Ballantyne</i>	12
Dramatics and Speech in Pekin Community High School. By <i>E. Louise Falkin</i>	14

OUR DEPARTMENTS

Broadway at a Glance. By <i>Margaret Wentworth</i>	2
The Ambling Thespian. By <i>Earl W. Blank</i>	13
Dramatics Among Colleges and Universities	15
Movies We Have Seen	17
Among Our Best Thespians	17
On The High School Stage	19
What's New Among Books and Plays. By <i>H. T. Leeper</i>	30
Our Periodicals in Review. By <i>Lotta June Miller</i>	32

BROADWAY AT A GLANCE

The new season of 1935-36 is well on its way. What has it brought us so far?

TAMING THE SHREW

First and foremost, every lover of the stage must welcome the Lunts back in *The Taming of the Shrew*. (They had been lured by the ultra-sophisticated play till last year it reached its nadir in *Point Valaine*. That, thank goodness, and the sense of audiences, was a failure and we are doubly glad to see them back with the Guild and with Shakespeare.)

Their interpretation is gayly irreverent of tradition and brings the play to fresh life. It is now as it was written a play within a play—a play performed by a group of strollers for the edification of Christopher Sly, the drunken tinker. So dwarfs, tumblers, musicians are added to the cast, Petruchio prances in on one of the most imposing artificial horses ever seen and he and Katherine make their final exit in a sort of Roman chariot drawn by a unicorn! Shakespeare, who was a showman before he was a poet, would have loved it and it's packing them in!

PORGY AND BESS

The Guild's musical version of *Porgy*, called *Porgy and Bess* is also a success. Porgy, the humble black knight of Catfish Row in Charleston, S. C., loves Bess and is determined to free her from the power of Crown, a big black bully, and to keep her safe. Porgy is a cripple who swings about the stage on his hands and knees which makes his victory all the more thrilling. But Bess has become a drug addict and runs away from him to New York where she can obtain the "happy dust." Porgy sets out for New York in his goat-cart, as truly a knight as Lohengrin drawn by his snowy swan.

Of especial interest to teachers is *Remember the Day*, which is already being talked of as a probable candidate for the Pulitzer Prize. It deals with the deep impression made on the mind of an adolescent boy by his sympathetic teacher. The boy is played by Frankie Thomas, Jr., who gives just as true and moving an interpretation here as he did in *Wednesday's Child*. This play will be an excellent one for Thespians when it is released for non-professional production.

WINTERSET

Winterset, the Maxwell Anderson tragedy which transmutes the speech of the underworld into blank verse, is what the French call "a succès d'estime." Jo Mielziner's imaginative sets and Burgess Meredith's acting make it a play not to be missed by those who prize beautiful work more highly than amusement.

There is plenty of the latter provided, much of it I regret to say, in the shape of farces dealing frivolously with the subject of crime. The mere titles of *Substitute for Murder*, *Good Men and True*, *A Slight Case of Murder*, *Crime Marches On*, indicate its casual treatment. These are all well done and *A Slight Case of Murder* has already been sold to motion pictures for a good price. No doubt, authors and producers can say with truth that the plays only reflect an all-too-common cynical attitude toward crime.

Margaret Wentworth

We are happy to welcome into our contributing editorial family Miss Margaret Wentworth, popular New York drama critic, and editor of *The Sign Post*, a weekly devoted to short, critical reviews of the latest plays, and a guide to those wishing to keep up with the legitimate theatre.

"Broadway at a Glance" will be a regular feature of this publication in the future. Miss Wentworth will write for our exclusive use a one-page summary of the latest New York plays. She is in a position to see the plays she reviews as they come and go, and we feel certain that what she will have to say will be timely and interesting news for our readers.

MULATTO AND SQUARING THE CIRCLE

Two plays are significant because of their origin: *Mulatto* because it is the work of a Negro playwright, who knows his people as no white man can; and *Squaring the Circle*, because it is a farce from Soviet Russia which dares to laugh at some of the inconsistencies and incoherencies found there. Laughter is an acid more dangerous to any form of tyranny than poison gas.

LAST YEAR'S PLAYS

Plays are short-lived nowadays and when they do live it would puzzle a play doctor to find out the reason for their longevity. The five which survive from last season are *Anything Goes*, a musical comedy; *Personal Appearance*, a light risqué comedy; *The Children's Hour*, a sombre tragedy; *Three Men on a Horse*, an ebullient farce; and *Tobacco Road*, a depiction of the most squalid living conditions possible. What have they in common? All are good entertainment.

by
Margaret
Wentworth

JUBILEE

The new musicals are *Jubilee*, featuring Mary Boland, and *At Home Abroad* in which Beatrice Lillie disports herself as is her element.

BLIND ALLEY

Blind Alley, uses a blend of psycho-analysis and crime to make a continuously exciting melodrama. By comparison Priestley's English drawing-room drama *Eden End* can just be perceived to move at all. In *A Touch of Brimstone*, Roland Young is obviously trying to get away from the type casting which actors so much dislike; but he is so delightful in his type that one rather regrets these excursions of his into villainy. Here he is a peculiarly disagreeable husband employing "mental cruelty" to charming Mary Phillips.

ARTISTIC TEMPERAMENT

Three of the recent plays deal with artistic temperament—*Play Genius, Play!* with a violinist, *There's Wisdom in Women* with a pianist and *On Stage* with a playwright. It is always difficult to play genius on the stage. An actor once told me it has to be done by acquiring "an inward authority."

This inward authority Osgood Perkins has and it takes him through a sort of Looking-Glass world, in which his characters come alive and take on an identity of their own, triumphantly. The play is akin to *Six Characters in Search of an Author* but can stand on its own feet.

Walter Pidgeon plays the piano well enough to convey the needed impression of talent but the play follows routine lines of martial trouble. Ruth Weston is charming as his wife and Glenn Anders, amusing as his hard-worked manager.

In *Play Genius, Play!* it must be said regretfully that we do not believe Mr. Hardie Albright could play a mouth-organ and in spite of an excellent cast, the play never rises above farce and unreality.

Night in the House, dramatized from Walpole's *The Old Ladies*, and *Dead End*, the new play by Sidney Kingsley, a former Pulitzer Prize winner, are too important to come at the end of a page. Rather, they will raise the curtain next time.

Katharine Cornell has Florence Reed playing the nurse in her production of Shakespeare's *Romeo and Juliet*, which she is presenting on her present tour. Two outstanding London actors, Maurice Evans and Ralph Richardson, are making their American debuts in Miss Cornell's *Romeo and Juliet*.



EDITORIALLY—WE SAY



Speak So People Can Hear You

Recently, a famous drama critic startled his audience with the caustic observation that the average professional actor could not be heard beyond the fifth row in any of the New York Theatres. He further added that if the majority of playgoers would speak what they really thought, they would have to admit that only about half the actor's words were clear to them, and that in many instances they laughed only because those in the front rows did so.

This is a matter that every student and teacher of dramatics might well remember in the preparation of every school play. The student should see that he develops a voice which can be heard in every part of the auditorium or room in which the play is given. He should consult his director for instruction and helpful criticism in developing what is referred to among teachers as "voice projection." The director should see that her players speak so that they can be heard distinctly by all, and that includes those in the rear of the room.

The drama director should insist on having voice training a part of every rehearsal. Those who believe that voices must be natural, should remember that the speakers must be heard by the audience. That often calls for louder voices; a natural voice is generally a low voice. Directors will find it most worth while to spend one or more meetings devoted to speech education for each particular role. And it is best, as many do, to coach several rehearsals from the rear of the auditorium. This is an excellent check on the carrying power of each speaker's voice.

The audience is entitled to a clear, well spoken performance. Those who pay their hard-earned money expect satisfaction in return. And the director and players must give satisfaction if they expect to continue producing plays. Small audiences are often the results of having had disappointed people in previous performances. If the actors' voices are heard by all, that in itself is a certain degree of success regardless of acting ability. Remember that the audience which is sent home with the feeling "we could hear every word they said" is generally a satisfied audience, one that will attend the next production.

Values of the Costume Play

The outstanding function of the theatre is to create a vicarious but vivid experience in the imagination of an audience. In plays dealing with the contemporary scene, this creative effort often falls short of complete fulfillment, because the audience cannot clearly discriminate between the familiar appearance of a popular high school student and the conven-

tionalized character which the same student is trying to create in a modern comedy drama, with only a perfunctory touch of make-up to conceal his familiar identity.

In a Romantic, or costume, play, the element of disguise which is so necessary to theatrical illusion is heightened not only by make-up but also by a costume which transforms both the subjective attitude of the high school actor toward his part and the objective effect of the character upon the audience. A child wearing his father's hat while "playing house" grows, in his own imagination, to the stature of manhood. This power of make-believe persists as the child grows older, and the high school play affords a fascinating outlet for the imaginative energy which increasing maturity has forced him to suppress.

The creative advantages of the enterprise are increased by using the resources which are available in the History, Language, Manual Training, Art and Music classes of the school. No other school enterprise offers better opportunities for the development of the democratic spirit. No other activity affords a wider scope for the exercise of co-operation.

National Drama Week

Although it may be a little early in the season, we should like to direct our readers' attention to National Drama Week which will be observed this coming year during the week beginning February 9. This important event is held for the expressed purpose of focusing the attention of the general public upon the inspirational contributions which Drama, in its many forms, makes to our national life.

It is our hope that every school, every dramatic organization, enter into the spirit of this occasion, and prepare a program or a series of programs for the proper observance of Drama Week. Social gatherings, play productions, exhibits, spoken appeals, newspaper articles, etc., will help in directing public attention to this annual celebration. We suggest that plans for such programs be made early, and that everyone concerned with the future of drama and school dramatics participate in these programs in some way or other.

The most popular play of last year, and the one being far ahead of the others in number of productions, was *Growing Pains*. Three tied for second place, these being: *Huckleberry Finn*, *Big-Hearted Herbert*, and *The Three-Cornered Moon*. The following plays came third: *The Black Flamingo*, *Drums of Death*, *Daddy Long-Legs*, *The Fool*, *Tiger House*, *The Patsy*, *Ladies of the Jury*, *Once There Was A Princess*, *The Late Christopher Bean*, *Quality Street*, and *The Family Upstairs*.

Eva Le Gallienne

Famed as the Director of the Civic Repertory Theatre, and winner of the Pictorial Review award of \$5000 to the outstanding American woman of the previous year, Eva Le Gallienne's career as an actress constitutes a brilliant chapter in the history of the American stage. Her acting in plays such as *The Sea Gull*, *Romeo and Juliet*, *Camille*, *L'Aiglon*, *Hedda Gabler*, *The Master Builder*, *La Locandiera*, *The Cherry Orchard*, and many others, have earned for her international fame as well as recognition as a leader in the theatre world.

It is with a sense of deep appreciation that we publish below a message written by this gracious actress for our readers. Her words are full of wisdom, and convey a timely and unforgettable piece of advice to every high school boy and girl. We see in her words a sound philosophy upon which the real and only basis for teaching high school dramatics lies, namely, that of developing a better understanding and a more discriminating knowledge of the whole field of drama as an integral part of a richer life for every citizen.

"You in the high schools can play an important part, if you will, in the future of the American theatre. This will not be by studying to fit yourselves for actors, producers or playwrights, though from your ranks undoubtedly will come successful workers in all these lines. Your great contribution to our theatre will be in training yourselves as audiences—in learning to discriminate between the best in dramas, in acting, in production, and that which is inferior, tawdry and sensational. The majority of your tastes are formed during the years you are in high school. Once you really know the finer things of the theatre, you will discover that they are more exciting, more engrossing than their opposites, and the inferior things will never satisfy or interest you. When America has an audience that demands it, she will have a great theatre."

Lovers of good drama will have the opportunity of seeing Miss Le Gallienne in several of her famed roles this winter. She is devoting the major part of this season to an extended tour in a repertory of plays that will include *Camille* by Dumas, *The Women Have Their Way* and *A Sunny Morning* by the Quinteros, and *Rosmersholm* and *John Gabriel Borkman* by Ibsen.

Chicago Conventions Promise Much for Teachers

Speech Association and National Theatre Conference Hold Joint Convention

by DR. ARLEIGH B. WILLIAMSON

President, The National Association of Teachers of Speech, Washington Square College, New York City

Of particular interest to teachers of the theatre and dramatic art is this year's convention of the National Association of Teachers of Speech at the Hotel Stevens in Chicago. A reason for this is that the National Theatre Conference is scheduling its meeting jointly with the speech association. Many teachers are members of both organizations, which makes the alliance desirable. Besides, each group has much to contribute to the other. Meeting together also makes possible a more extensive program than either organization might, perhaps, arrange separately.

To avoid unnecessary conflict in scheduling, the National Theatre Conference will start some of its meetings, perhaps those in the Goodman Theatre, in advance of the National Association's schedule.

The most important program, perhaps, of the two conventions will be that on Monday afternoon from three-thirty to six, a joint session of the two societies, with Rosamund Gilder as Chairman, Mrs. Edith J. R. Isaacs of the Theatre Arts Magazine, and perhaps Mrs. Hallie Flanagan and Gilmore Brown and Professor E. C. Mabie as speakers. The whole of Tuesday morning, December 31, will be devoted to a provocative program, arranged by Professor Mabie, on the status

and function of dramatic art in the schools and colleges.

Particularly for high school teachers, there has been arranged by Professor Gladys L. Borchers, of the University of Wisconsin, an extensive demonstration program in dramatic art, which will include exhibitions of theories of directing, of stage design, of make-up, and of acting.

In addition, there will be four high school programs dealing with the other branches of the field of speech, declamation and debate, speech science, speech correction, and methods of teaching.

The general program of the National Association will be provocative and extensive, including sections on tests and measurements, curriculum changes, examination of publications in the field, rhetoric and public speaking, extra-curricular activities, and speech science and phonetics. Perhaps the most inclusive program in oral interpretation ever presented has been arranged by Davis Edwards of the University of Chicago.

The American Speech Correction Association will also be meeting with the National Association and has arranged a three day program beginning Tuesday, December 31.

The convention is scheduled at the Hotel Stevens for December 30, 31 and January 1.



AS YOU LIKE IT

Produced by Mae H. Baker at Keuka College, Keuka Park, N. Y.

Thespian Convention to Meet on December 30, 31

AT HOTEL STEVENS

National Thespians from all parts of the country will convene at the Hotel Stevens, Chicago, on December 30, 31, for what promises to be a very interesting convention. Of particular significance is the fact that it will be the first occasion on which Thespians, directors, and the various regional and national officers will meet for the purpose of conducting a joint discussion on the various activities of the organization.

In view of the many elaborate programs being planned by the National Association of Teachers of Speech and the National Theatre Conference, the Thespian convention will be concerned chiefly with matters of business, the sessions of which will be scheduled so as to permit delegates to attend some of these programs. Complete details concerning the Thespian Convention will appear on the convention program, copies of which will be available during the middle of December.

Notice of the Thespian Convention was sent to directors in the October circular letter. Those who have not already notified the Central Office of their intentions to attend, are requested to do so at once. This information will be appreciated by the Program Committee.

Hotel reservations should be made as early as possible by those who plan to be in Chicago. Rooms may be reserved at the Hotel Stevens for as low as \$2.50 per day for one person. Many of the public carriers offer reduced round-trip fares to Chicago during the Christmas season. Consult your local railroad or bus ticket office.

Chicago offers many worth while divertissements to holiday visitors. The theatres have a variety of unusual attractions both in plays and cinemas. Popular concerts are available for music lovers. Educational points of interest such as the Chicago Museum of Arts, Hull House, the University of Chicago, the Chicago stockyards, and the leading radio stations, may be visited. Thespians will enjoy their Chicago visit; the program is rich, varied and educationally worth while.

The Sam Hume Setting in High Schools

by RICHARD HANNA HADLEY

Technical Director, Illini Theatre Guild, University of Illinois, and Summer Instructor in Dramatics, Berea College, Kentucky.

ONE of the greatest problems encountered by the high school in dramatic production is that of mounting the play in attractive, appropriate and economical setting. One often hears the story: "We are doing so-and-so, a five set play. Our stage is small and we must set the play virtually 'without benefit of budget.' What to do?" The question may be answered in several ways. Of course there are the time-honored methods of draperies and set pieces, and the use of decorative screens backed by draperies. Both of these methods can be used to great advantage, but too often draperies and screens are likely to remain mere draperies and screens, never fusing themselves into an integral part of the play. The setting instead of becoming an appropriate background calls attention to itself until the audience becomes more interested in watching the scenery than the play. When the play is over the scenery is still on hand, and is often found to be totally inappropriate to the scenic demands of the next play. When funds are requested for scenery for the second play, the high school authorities, thinking of an attic crowded with old scenery, are wont to shake or hold their heads in pain.

How, then, can the high school dramatic club set its plays effectively, build up a storehouse of scenery which does not become obsolete after being used once, and can be shifted with ease and rapidity in small space, and at the same time cut future construction bills? The answer is to be found in the Hume Permanent unit setting. The details of this adaptable setting are set forth by Samuel J. Hume and his collaborator, Lois Foster, in their excellent book, *Theater and School*.^{*} This setting was designed by Mr. Hume, and has proved its value many times in actual practice.

The setting consists briefly of four pylone, 2' 6" square (height may be governed by specific stages); one large book arch flat; two 3' plain flats; two 4' plain book flats, to be covered with drapery and used as screens; and three-step platforms and steps of varying lengths.

The pylons consist of four plain flats assembled into a square column by the use of loose-pin hinges. Three of these flats are built and covered in the standard manner. These, the front and two sides of the pylon, are hardware only with the pin-hinges. The fourth flat, for the rear of the pylon, is not covered, but equipped with standard flat hardware on one side, and pin-hinges on the other. The four flats vary slightly in width so that when assembled the pylon is exactly 2' 6" square. It is readily seen that because

of the pin-hinges the pylons may be collapsed and stored with ease. Other portions of the setting are built, covered and hardware in the standard manner. Mr. Hume gives exact details and specifications. Though Mr. Hume does not mention it, it has been found that a coaster on the bottom of the pylon will facilitate shifting. This coaster consists of a small uncovered flat, 2' 6" square which is secured to the bottom of the pylon by means of screen door hooks. Domes of silence may be applied to the bottom of the coaster.

One can build any number of these units to suit his specific needs. The University of Illinois, on its stage with an approximate acting area of 30' x 20', has found that it can use six pylons with ease. These pylons, as well as other flat pieces, are 18' in height. In addition to the large arch, specified by Mr. Hume, three smaller arches have been constructed. Any number of interchangeable steps and parallels may be built when time and finances permit. One can build one unit per play and in time amass a representative unit setting, the elements of which may be used again and again in many interchangeable combinations. At a demonstration recital given last year before the Illinois Association of the Teachers of Speech the large set mentioned above was put through its paces together with a set 14' in height built for a smaller stage. At the same time two scaled models of Hume sets were demonstrated. It was particularly interesting to see different adaptations of this unit setting ranging from 1' 6" to 18' in height.

The Hume setting may be used with al-

most any set-up of lighting equipment because of its four fleck paint job. For the base coat an orchid is used. Over this is flecked chrome green, chrome yellow, pink and a blue which is almost turquoise. If care is taken in the flecking so that the fleck is comparatively thick and small in size an even mottled texture will be produced which permits an effective use for either interior or exterior scenes.

The Hume setting has been used with great effectiveness at the University of Illinois in the production of Shakespeare, particularly in *Richard III*, *A Midsummer Night's Dream*, and *Hamlet*, the pylons lending themselves readily to the battlements of Elsinore in the latter play. The setting can be of equal value in the high school dramatic program.

A few plays frequently done by high schools are cited below. For *The Importance of Being Earnest* pylons, arches and drapery screens may be used in different combinations for the two interiors, and the pylons with a few sets of balustrades make an effective garden. Levels may be used in the interiors for stairways, and the garden scene for terraced walks. In *Seventh Heaven* the Paris street scene in Act I can be very convincing by the use of the Hume set. Both settings of Milne's phantasy, *The Ivory Door*, present admirable examples of stagecraft by use of the Hume setting. The setting is also of inestimable value in the production of Christmas and Easter programs, *Pharaoh's Daughter*, and the cathedral scene in *Why the Chimes Rang* being splendid examples. Of course a necessary requisite for this setting is a cyclorama of either cloth or plaster.



A MIDSUMMER NIGHT'S DREAM
Given at the University of Illinois with the Sam Hume Unit Setting.
Photograph by Ray R. Hamm.

* Published by Samuel French.

Paths of Right Play Production*

by EMILY PERRY BISHOP

President, The Bishop-Lee School, Inc., Boston, Mass.

OF ALL the muses there is probably none more justified in tearing her hair and shrieking to the gods for vengeance than poor old Lady Drama. For excellence in all the other arts: painting, sculpture, music and literature, long hard years of preparation are accepted as the natural exchange.

However, many without any preparation think they can produce a play, most think they can act, and all think they are critiques of the highest order.

This would seem an unintelligent approach to the most ancient art in the world, but there is a reasoning and a right cause behind this seemingly presumptuous mental attitude which proves that Drama is the greatest of all arts.

It has reached out its arms and enfolded more closely than all the others the children of the universe from the time of Adam, dropping into every human soul a desire to create, to feel romance responding to one's own imagination, and to breathe something else besides literal materia.

Many are blessed with a genius for writing, for music, and some are natural masters of painting, but no human heart lacks the urge for Drama; every little child has it; every savage is capable of expressing dramatic emotions.

We come to the young people of today, surrounded by financial chaos, natural parental depression, and needing, perhaps more than at any other time in the history of this country, a little drop of nectar poured into their rather sad and slightly bitter little cups.

Young people need to be kept off the ground, imaginatively. Morally and practically we know that their feet will stay there under the wise guidance of most parents and our school systems of the present time, but a sense of beauty through the imagination is often salutary in a young girl's life.

I dare say there would be less breaking of conventional laws if a sense of good taste were a little more instilled into the souls* of this generation. Taste comes from a sense of beauty and fitness, and, as a result of these two, proportion.

The medium which seems most natural and possible for the development of good taste, a sense of beauty, and a creative imagination is the play, the Drama, that art which God has given us to satisfy the heart-hunger for expression in the whole human-race.

* Reprinted with the kind permission of the author, to whom we extend sincere thanks, from her copyrighted handbook "Manual of Play Direction."

There is every reason, sensing as we do, the need for good Drama in the lives of young people, why they can be lead, through good purpose and plan, into the sun of fine dramatic interpretation.

CHOOSING THE MANUSCRIPT

There is no value, simply a great waste of time, in working on a poor play. Give your group good literature and play construction. That the young actors may have right situations for imaginative response, continuity of story, as well as low and high lights of plot is vastly important.

The director should choose the manuscript with wisdom regarding the age and ultimate capabilities of his actors, as well as the type of audience they will play to.

One naturally would not give high school seniors a risqué play such as Noel Coward's *Marquise*, nor should these young inexperienced people do *Another Language*, an excellent play but so outside the experiences of callow young people from seventeen to twenty.

We must type our plays to the age and capacity of our players, and know the predilections, prejudices, and intelligence of our audience.

Galsworthy in his "Platitudes Concerning Drama," says: "A play should definitely set before the public that which it wishes to have set before it, the views and codes of life by which that public lives and in which it believes."

For obvious reasons, and it is a little sad, the director cannot soar too loftily into the heights of impossible staging and lighting. It would be grand to do O'Neill's *Lazarus Laughs* at the Squantum High School; a beautiful soulful drama with five or six hundred people in it, where its effects are largely dependent on scenery and lighting, but the attempt would be futile, just as an episodic play like Galsworthy's *Escape*, where the nine scenes must be in perfectly smooth unfoldment is practically prohibitive without a revolving stage.

DECISION ON KEY

Before taking the play to the group for reading and casting, the most important feature of play producing, and the responsibility which lies so heavily on the director's shoulders, is the decision of the play's key; in other words, the set of the tune which shows a grasp of the author's purpose.

A play is a serious drama, *Hamlet*; a fantasy, *Berkeley Square*; a comedy, Shaw's *Man and Superman*; a farce, *Nothing But The Truth*.

Just as in music, a heavy drama has a bearing down stroke, in its key a rate which is not too fast, and a tone (call it a lilt or tune) which is not gay or effervescent, but strong and virile.

A fantasy is really a fairy story. The key, generally speaking, should be light, the stroke deft and unrealistic, the rate whimsical, and the tune musical, keeping the imagination of its listeners suspended between fairyland and reality, but with enough simplicity to keep within their understanding.

A comedy key has swift rate, bright strokes, a tune that is sharp and witty, and a clever handling of situations backed by the director's and actors' sure sense of humor on the play.

A farce key rollicks along realistically with a galloping rate, a bright tone, and a good sense of funmaking and parody on the part of director and actors.

The director's classification of the play (usually it is categorized in the manuscript) decides the fundamental key in which it must be played. However, within a serious drama there must, for variety's and reality's sake, be an element of comedy, fantasy and sometimes even farcical notes with the central strain always being held.

If one visualized it, it would be like a great crystal tower rising out of the interplay of varying circumstances on temperament and temperament on circumstances, while the radiance of the crystal lights the atmosphere of the central idea; so too, in the fantasy must the dramatic, comedy and farcical notes appear.

Then again, in the comedy and farce the imaginative and serious notes must be present.

HIGH SPOTS

In every play there are what we will call the high spots or the lights of the Drama. So important are these situations that if they are lost the play might as well never be given.

There are certain lines, bits of action, so essential in conveying the vital essence that the audience *cannot* be allowed to miss them. The director must be wholly cognizant of these before summoning the group for casting, and in the casting it is wise to play to these high spots and climaxes; as in a dramatic situation the player will be touched and less apt to stiffen or tensify through self-consciousness.

Having formed the decision of key, and being intelligently conscious of the high spots in the play, no other prepa-



THE BLACK FLAMINGO
A Production of Miss Buelah Bayless at Natrona County High School, Casper, Wyoming.

ration before meeting the group is necessary for the producer.

Too carefully planned business and movement results invariably in a stifling of the actors' freedom, and a performance that is a hopeless piece of mechanism. True art is unpremeditated and free. Granted, the director must know entrances and exits and general focus of business.

It is well to see the play as a pattern, but there is always an interesting business plot to work out when you and the players get down to the practical, which makes only a general plan necessary before the first rehearsal.

I have given certain plays several times, always finding that the same cut and dried business could not be used with any two groups. Individuals through their own quality of rhythm strike a general flow of movement when in unison that must of necessity always be different.

TRY-OUTS AND CASTING

It is obligatory that those interested in trying out must have read the play by themselves and formed an intelligent idea of the character or characters for which they are trying out. An informal preliminary discussion of the play and the character is wise.

Type casting has come to be the general rule in the commercial theatre, and it seems to me rightly so. Nothing is so unconvincing as a callow youth of eighteen or twenty portraying a man of seventy through the medium of very mechanically doddering legs and a dollar's worth of crepe hair and spirit gum. So, too, it is painful to see a buxom dowager gavotting about as a sweet young thing by means of high rouge on the cheeks and a gown which her own daughter would consider too sweet, simple and girlish.

The point is to steer a middle course between type casting and miscasting. Say an actor is a certain type in life and has always played that same thing on the

stage, there is danger of sending him into a groove of mannerism and sameness that is harmful.

As in all other arts we must not be too literal in either direction. It is well to let the young actor swim around in parts within his reasonable scope.

Do not be discouraged at bad first readings. Often poor sight readers develop later into strong actors. That is why it is a splendid idea to ask the tryouts to do a scene or cut from some other production in which they have played.

Rotation so that the applicants get several chances is only fair.

Fitness must always be kept in mind. It is ludicrous to see a short square body make violent love to a long, slim, willowy blond.

The juvenile parts are the easiest to cast, and it is always a good idea to cast the cleverest actors in the character parts as they are the most difficult.

The small parts are the props of the play and are very important. Edwin Booth said: "There are no small parts."

One of my most successful plays was one in which at a certain school in Boston I chose all my strongest and star students for the mob scene.

There is not a better way to teach young folks that "the play is the thing" than to make them see this great value. In the Moscow Art Theater even the smallest bits are carefully cast and played with consummate skill and detail.

Finally, the cast is established, the others are excused, and what we call "a round table discussion" takes place. The director and players must dissect the play and talk of the characters according to the flavor of the individual who is playing each one.

For instance, the part of Shylock as played by Hampden portrays the emotions and the soul conflict of the old Jewish merchant while George Arliss interprets his more coldly and shrewdly, and the in-

tellectual process of the old man is stressed; both equally as interesting and right, because Shylock was revealed through the individual flavor of the actor.

Acting is not jumping into another skin but portraying sincerely the author's vision through the actor's imagination and individuality. Often what we call a straight part (I doubt if there is really such a thing) may be lifted out of the rut of colorless vapidit by a particularly glamorous personality.

A student came to me and told me she had a straight ingenue part in a play where there was another similar character. "What shall I do," she said to me, "to make myself interesting and different from the other?" The part did lack color, a rather complaining, fretful, young girl. She read a few lines for me, and I found that in her desire to make it vivid she had made the character positively shrewish. I said, "Here you are with a rare sense of subtle comedy, why not use it in the play? Do the girl with a wide blue eye and a sense of teasing devilish humor behind her eyes, and you will have a character." She attended her second rehearsal with this new version and the part smoothed into a lovely comic touch in the play, yet served the central idea every bit as well.

When this last little bow of discussion has been made to the play, and your young actors know what they are going to construct, preliminaries are over and rehearsal may begin.

"The teaching of dramatics in the high school and university will eventually earn a black eye for itself unless a heavier emphasis is placed upon participation in dramatics as an educational process. That process definitely makes for a richer life for the individual and it seems to me that we are planting the Broadway germ in altogether too many young people."—Dean Ralph Dennis of Northwestern University.

A Challenge to the Teachers of Dramatic Arts

by LOTTA JUNE MILLER

Central Valley High School, Greenacres, Washington.

WOULD you undergo a major operation at the hands of a layman? If you chose to spend a pleasant evening, would you call in the newsboy on the corner to play a Wagnerian composition on the piano, or would you, in your present state of non-preparation, volunteer to sing a solo, even at a family gathering? Then how in the wide world do you expect to direct a play with a group of amateurs who have not been given any kind of technical background.

Perhaps you have what you call a "Dramatics Class" in your school. Do you teach Dramatic Art or the Dramatic Arts? In other words, are you attempting the end without the means? If such is the situation in your high school, it is time to take stock. It is absurd to expect either the students in the play or the patron in the audience to experience any emotional or mental satisfaction attending so indelicate and so crude a performance. It is no wonder adults dread to attend high school plays. In this age of progress it seems almost incredible that this situation could exist. However, such is the case, and it is up to us, as educators, to do something about it.

The first, and probably the most important omission is the lack of training in bodily movement. It is this phase, therefore, to which most of my article will be devoted.

The human body is an instrument played by the intellect of an individual. This instrument must respond as accurately as the keys of a piano or the strings of a violin. This lack of coordination accounts for the failures among great intellects to express themselves through speech, thus denying the world their valuable knowledge. Their instruments are not in tune with their minds.

As instructors, we are prone to spend weeks, even months, training students to pronounce words correctly, to formulate ideas, and to gesture like puppets, without once striking at the basis of all expression, that of body movement.

It has been said that there were three basic arts to appear upon this earth for the purpose of communication. The first was dancing, then design, and finally the living voice. And it is this first primitive art we would push aside.

With the proper bodily control, good speech will be an easy process. Breathing will naturally be controlled by the diaphragm; voice will be produced clearly and easily, and gestures will come spontaneously and effectively. In other words, the mind will have a Stradivarius upon which to play.

The question arises, how can this bodily control be developed? The answer is, through dancing. What kind of dancing? All kinds.

Summarizing the values to be gained from the various types, I should classify them as follows: the ballet lends powerful muscular control and definiteness of movement; interpretative or natural dancing, expression of emotion through movement and complete coordination; ballroom dancing, for poise and carriage; and even jazz, for definite rhythms. No one can justly say that one type of dance is all wrong, and another type, all right. There is value to be gained from all.

Now, who should give this instruction? The speech teacher. It is all well and good if the girls have the privilege of dancing in their gymnasium classes. But what about the boys? Since the transfer of subject matter from class to class is still inadequate, we, as instructors, cannot afford to rely on the little the student might accumulate in the way of bodily control from another source. We must include it as part of the daily routine in the speech or dramatic arts class.

There are many valuable exercises found in the ballet technique. The "Porte de bras," a French arm exercise, lends beauty of form and is of tremendous help in keeping the elbows away from the sides when making normal gestures. Students should be encouraged to practice this before a mirror. Then, the Russian bar work plays a strong part in the development and control of the legs and feet muscles. It is the most effective exercise I know for the development of equilibrium.

In the interpretative dance one should learn first the art of relaxation attained through the folding and unfolding exercises. The various "rolls" and "body

leads" are of untold value for coordination. In this type of dance, especially, the basic principles of motion and rhythm can be explained and practiced to an advantage.

Here, too, is an excellent chance for the contracting and relaxing of the foot muscles. More awkwardness is due to the lack of foot muscular control than any other one cause. Simply raising and lowering one's body by means of the feet is not sufficient. Sit down on the floor, remove your shoes, and stretch your feet out directly in front of you, extending the toes first, then contracting all the muscles until the foot is vertical, with the toes bent toward the body. Repeat this until the muscles become fatigued. It not only saves fallen arches, but a great deal of embarrassment to the child. He is able to control his steps because he can control the muscles of his feet. There are exercises of this type for every part of the body.

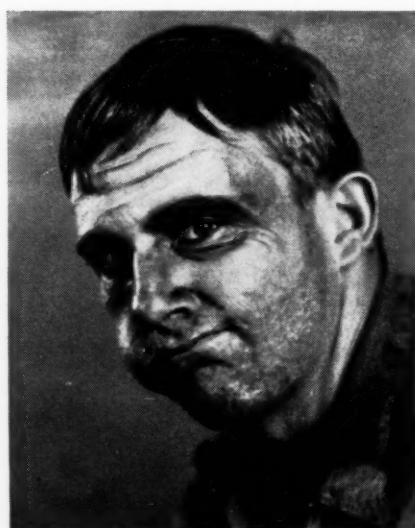
To insure transfer of training between bodily movement and voice, various dramatic passages may be repeated, accompanied by appropriate bodily movements. There is a good list in Woolbert and Nelson's textbook on *Interpretative Speech*. This type of the dance stresses genuineness and sincerity which balance any artificiality that might be carried over from the ballet.

Poise from ballroom dancing is largely gathered from the old-fashioned waltz, the dance from which all variations of steps have been devised. It is not necessary that the students have partners. Ease and grace can be acquired by the whole class, arranged in lines, dancing individually. Students like it, and this training has often helped them to bridge the gap of awkwardness in social dancing. You are doing a real missionary act by teaching them to waltz.

By jazz, I mean the non-cultured types of dancing, such as tap, soft shoe, and the like. Clever songs and dances can be arranged to popular songs. The classical forms of dancing should act as a background. Oftentimes a latent sense of rhythm is brought forth which will carry into the regular speech work.

Now, in any of these forms of dancing you cannot hope to develop Nijinskys or Pavlowas over night. That would take a lifetime of patient striving. But you can orient your students into better men and women because you have given them a poise and a sureness of bearing which they cannot attain from any other source. Because of this training, they can step into a part in a play with an ease which is a joy to behold. By giving them this training you are raising their station in life from uncultivated, awkward misfits to highly sensitive and pleasing individuals.

(Continued on page 14)



Character Make-Up in *Sun-Up*. Joe Mormon as Pap Todd, in Senior High School production at Port Arthur, Texas. Herbert V. Hake, Director.

A Further Study of the Rehearsal Process

by DR. PAUL F. OPP

Fairmont State Teachers College

The Three-Weeks Schedule is Suggested

IN connection with a study on the effects of overlearning and the use of a rehearsal schedule in Play Production, a rehearsal schedule was published in the Autumn, 1934, issue of THE HIGH SCHOOL THESPIAN. This schedule was made to provide four weeks of rehearsing with rehearsals held five days per week. A high school director wrote the editor that she found the article worth while. This director stated that she had always believed that a play could not be produced with less than six weeks of rehearsing, but, upon testing the writer's four-weeks schedule, found that the plan really worked successfully and that her performance was as good as others upon which she formerly had worked six weeks.

It might be a matter of interest to directors to know that a play can be produced in three weeks. In fact, several surveys show that between 5 and 10 per cent of high school directors rehearse only this length of time. The writer has found a three-weeks rehearsal schedule so interesting with the experienced casts to be found in some school dramatic clubs, that it is herewith submitted for consideration. Furthermore, it might be useful in an emergency where a director finds that her play must go on by a certain date with but three weeks to rehearse it.

HIGH SCHOOL SCHEDULE—REHEARSING THREE WEEKS, FIVE DAYS PER WEEK

1st WEEK

Day	Outline of Work
Mon.	Give instructions. Read Play. Explain stage directions.
Tues.	Walk through Act I twice on stage. Instruct cast to have this act memorized by Friday.
Wed.	Go through Act I twice.
Thur.	Read Act I once. Work out stage directions for Act II. (To be memorized by Tuesday.)
Fri.	Act I, twice (no books).
	2nd WEEK
Mon. Tues. Wed.	Act I, once. Walk through Act II.
Act II, twice without books.	
Act I, once; Act II, once. Work out stage directions for Act III. Instruct cast that Act III is to be memorized by Monday.	
Act II, once; Act III, twice.	
Act I, once; read Act III three times. (No books on stage hereafter.)	
	3rd WEEK
Mon. Tues. Wed. Thur. Fri.	Act III, twice without books.
Act III, twice. Most difficult Act, once.	
Act I, II and III.	
Dress and scenery rehearsal.	
The performance.	

This schedule is only a suggested plan, and it is quite likely that more adjustments are necessary to meet the special requirements of the cast and the play than in the previously published four-weeks schedule.

Since the writer has done some experimenting with the three-weeks schedule, and has compared its operation with schedules where the rehearsal periods were for four, five, six, and even eight weeks, some of the results of the study might be worthy of inclusion here.

The first objective sought in making the rehearsal schedule was familiarity with the action of the play and the memorizing of lines. The next step was to work for "polish" or a perfect command of the lines and the ability to do some acting. This last step required practice and repetitions of the memorized lines. A careful record was kept of the number of times the members of the cast were permitted to rehearse each act after lines were memorized by the use of each of the different schedules. The first table shows the number of rehearsals of each act reasonably to be expected after lines are memorized. Then the lines must also be memorized by the time set in the schedule to permit this many repetitions.

TABLE I

REPETITIONS PROVIDED AFTER LINES WERE MEMORIZED BY THE USE OF DIFFERENT SCHEDULES

Length of Schedule	School where tested	Rep. by Acts		
		Act I	Act II	Act III
Three weeks	Fairmont High School (W. Va.)	7	6	6
Four weeks	S. Charleston, W. Va.	8	7	9
Five weeks	Mantec, Mich.	13	10	11
Six weeks	Chisholm, Minn.	17	14	13
Eight weeks	Eveleth, Minn.	26	23	24

It will be seen in the table that only few more repetitions are secured under the four-weeks schedule than under the three-weeks schedule. This is because the four-weeks schedule does not apply so much pressure in hastening the memorizing of lines.

Further Polishing the Performance

Actual tests of the three-weeks schedule show that the six or seven repetitions of the memorized parts permitted by the use of the three-weeks schedule will polish the acting sufficiently to present the play to an audience. When the cast is made up of mature and experienced actors found

in colleges and little theatres, the work may be even creditable and excellent.

Keeping the play in rehearsal longer than three or four weeks is only to be justified on the grounds of further polishing the performance. The lack of prompting may be used as a measure of smoothness and polish, although it is doubtful whether it can be given more than casual consideration as a measure of the quality of the acting.

The data next to be presented bears upon the problem of eliminating dependence upon the prompter. The prompt records on five plays kept in rehearsal longer than three weeks will show the progress made in polishing the performance as evidenced by the prompting required. Table II gives a total of the number of times all the members of the cast had to be prompted for each of five different plays for the third and fourth weeks of rehearsals.

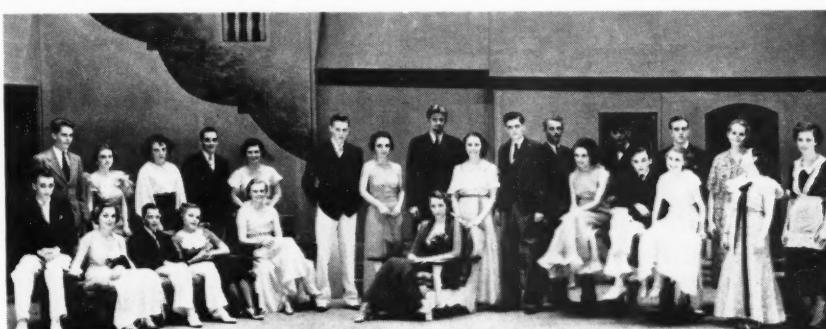
TABLE II

Play	Third Week				Fourth Week		Fourth Week			
	M.	T.	W.	Th.	F.	M.	T.	W.	Th.	F.
1. Icebound	—	—	38	13	7	7	12	11	†	*
2. All-of-a-Sudden Peggy	45	20	29	51	20	24	23	10	5	*
3. The Mollusc	118	49	57	10	5	0	1	0	0	0
4. Minnick	132	84	105	58	79	53	44	22	7	19
5. Just Suppose	—	—	20	5	8	47	20	3	11	5

Note: The dash (—) indicates that lines had not been memorized before Wednesday of the third week. The dagger sign (†) is for dress rehearsal and (*) signifies final performance.

In the case of the first play, in Table II, all lines had been memorized by Wednesday of the third week and the eleven members of the cast were able to go through their lines from this point on with the number of promptings listed in the table. For play No. 3, *The Mollusc*, the lines had been roughly memorized within two weeks. It is true that over 118 "prompts" were required in the first rehearsal after scripts were discarded, but

(Continued on page 11)



GROWING PAINS
Staged as the Junior Class Play at Glenbard High School, Glen Ellyn, Ill.
Mrs. Helen Peck Allen, Director.

Variety for the Seniors

by RUTH DIECKHOFF

Neenah (Wis.) Senior High School

A Resourceful Director Substitutes "Something Different" for the Senior Class Play

FOR some time, we have questioned the value of a Senior Play; particularly one that comes late in the year. Seniors are rushed and directors are swamped with year-end activities. If the play is to be well cast, it will probably include those who have appeared in several high school plays, and the result will be that five weeks of intensive work will go toward giving just one more chance to those who have already proved their ability in dramatics, and presto — the play isn't Senior class activity at all.

Last spring, we abolished the Senior Play. But the decision came so late that there were many objections, and rightfully. We haven't been working all these years trying to build up an interest in dramatics for nothing! A Thespian meeting was called, and the upshot of the whole thing was that they decided to present, assuming full responsibility, a program on the history of the development of the drama. A life-sized job.

Together, we selected the period we would offer and the plays to illustrate them. Thespian directors were appointed and they chose the scenes they'd use. I helped each director cast his play (without benefit of try-outs, so as to save time and to balance each cast); he made out a time schedule and put the play into rehearsal. He planned his set with the regular stage manager, and conferred with the special costume committee appointed from the play production classes.

From the first we realized that our audience would want explanations if they were to enjoy what was going on. So two dependable students gathered information from the directors and from texts as to the characteristics, the style of acting, and the method of production of each period. This information was put in the briefest possible form for appearance on the program. (At the performance, we even went so far as to have a master of ceremonies read aloud that bit which dealt with the scene to follow.) This procedure lent unity to the program as well as increasing the enjoyment of the audience, if we may believe the comments which followed.

Having the effrontery to choose but seven significant periods in the development of the drama, we certainly "rushed in." Besides, it was necessary to remember the tastes of our audience and to strive for variety. We're not naive enough to believe we made the most scholarly

selection, but it was an interesting one. To go into detail as to the whys and wherefores would take too much space. Let's quote from the program:

This program was planned to show the significant periods in the development of the drama. An attempt has been made to indicate the type of play, style of acting, and method of production during each period. The dates of original production are approximate.

Then followed the explanatory paragraph on the first play, then the cast. Here are the plays selected with a description of the cutting used:

- I. *Antigone* (450 B.C.) Sophocles
The first scene between the two sisters was used, followed by the chorus of the Greek soldiers telling of the battle.
- II. *The Piper* (1250) Peabody
The traveling players' wagon was on the stage, with the players offering a rowdy pantomime of the story of Noah's ark, watched and commented on by the villagers, followed by their recognition of one of the players as the piper who rid them of their rats.
- III. *Romeo and Juliet* (1550) Shakespeare
The balcony scene.
- IV. *The Doctor In Spite of Himself*
(1650) Moliere
The fight between husband and wife; her decision to avenge herself; her conspiracy with the two men in search of a doctor, their finding him and beating him into "admission" of being the man they sought, made this a rollicking good cutting.
- V. *She Stoops To Conquer* (1750) .. Goldsmith
Scene 1. The argument between Mr. and Mrs. Hardcastle over Tony's health and his ultimate appearance.
Scene 2. The tavern, where Tony directs his sister's suitor to the Hardcastle house as to an inn.
- VI. *Fashion* (1850) Anna Cora Mowatt
Several scenes were dovetailed for this sketch.
- VII. *Within the Gates* (1935) Sean O'Casey
As would be expected, this was the most difficult to cut. Humor was gained through a scene between the gardeners and one of the bishop, his sister and the two nursemaids; but most important of all, we wanted the entrance of the chorus of the six Readers of the Newspapers. This chorus tied up with our first play and rounded out the program.

At first glance, the production problems of such a program would appear overwhelming, but they were easily solved. Settings were important, but we sacrificed strict authenticity and detail and used a gray cyclorama arranged so as to give us six different entrances; a high platform reached across backstage with six steps leading up, giving several levels to work on.

The lighting played a considerable part in bringing about a change from one scene to the next. But that was extremely simple. The regular electri-

cian and his crew of four manned three spotlights and the switchboard, one spot operating from the moving picture booth, and two from the orchestra pit, L and R, on dimmers, covered with colored gelatines, and masked from the audience by screens. One or two scenes needed a little light from the borders, but if we had had more spots, we should certainly have used them in preference.

Over the past few years, we have built up an excellent supply of costumes (excellent in number, not in materials!) and as there was a separate committee for each play, no one group had an impossible task. No new costumes were made, though we did rent helmets and shields for the Greek soldiers, a few hats, and two lovely costumes for Romeo and Juliet; bringing the costume expense to around twelve dollars. Half a dozen wigs helped the make-up committee turn out some convincing medieval and colonial gentlemen.

Perhaps a word as to the directing might not be amiss. National Thespians come out strongly for student-directed plays, and where short plays are concerned, I'm in agreement now more than ever before. The senior members of Thespians were made to realize fully that this program was theirs—their success, or their failure. I had one rehearsal with each group fairly early in the game to be sure they were on the right track. I discussed problems with the directors if they came for help and I insisted that they have the rehearsal schedule posted three weeks in advance. The last week I held a rehearsal of the entire program and made suggestions, following it with the complete dress rehearsal two days later. I was decidedly pleased with the results the student directors had obtained. To be sure, timing could have been improved, there could have been more variety in stage business and in some cases climaxes could have been bettered, but there was a spontaneity and an originality that were interesting, and a definite evidence of cooperation and unity.

There was one hitch in all this that I'd like to mention. The directors will appreciate the humor of it (irony, perhaps?) and the Thespians may learn from it. You must remember that this was to be the complete responsibility of the Thespians. One of the old faithfuls approached me the day before the play and said, "Miss D., I think that rehearsal went off pretty well last night. Why haven't the plays been better advertised?" "I've been wondering that same thing myself, Grace. You're one of the senior Thespians. You tell me!" If you want your artistic wares to be enjoyed, they must be advertised; and advertising is a

serious part of play production responsibility.

A program with variety; a large number of well-balanced parts, opportunity for student-directed activity, production costs low, and material of the best,—that's the combination we found in our two-hour dramatization of the development of the drama. The general idea suggests infinite variations. I've given our plan in detail, not to be followed, but rather to show how simply a thing of this sort can be done and to encourage those who might like to do "something different."

(Continued from page 9)

A Further Study of the Rehearsal Process

in a little over a week, the members of the cast were going through the play without dependence upon the prompter. In the case of these five tests, there is evidence indicating that all lines can be memorized and books discarded within two, to two and one-half weeks. From this point on, the process of working for overlearning may begin.

The last three plays in the table were used as a special test to determine the time necessary to attain sufficient polish to eliminate all prompting. Play No. 3 was rehearsed for six weeks, and in one and one-half weeks all prompting had been eliminated. Plays No. 4 and No. 5 were rehearsed eight weeks, almost three weeks were required to get rid of all prompting in the case of number 4, and about two were needed from the time books were discarded until all prompting was eliminated in the case of play No. 5. The exact result in number of rehearsals required was as follows:

Play No. 3	7 rehearsals
Play No. 4	14 rehearsals
Play No. 5	12 rehearsals
Average per play	11 rehearsals

Assuming that this represents the usual school situation, the average for the three plays was eleven rehearsals or repetitions of the memorized parts, before a promptless rehearsal could be expected. This is not inferring that zeal, extra effort, or an exceptional cast would not be able to cut down this average considerably.

Conclusions

1. A three-act play can be produced in three weeks, providing a schedule of rehearsals is followed which will accomplish the memorizing of lines in time to permit a minimum of six or seven repetitions of the memorized play before the date of production.

2. Data secured from the production of three long plays seems to indicate that about eleven rehearsals of the memorized lines are necessary to polish the production sufficiently to eliminate prompting.



TRELAWNEY OF THE WELLS
Produced under the direction of Miss Meta Pfeiffer at Lewiston Senior High School of Lewiston, Idaho.

THE CREATION OF A WORKSHOP

By DOROTHY TURNBACK
Hazelton (Pa.) High School

When I assumed the role of director of the drama, I found that the dramatic department was laboring under the usual difficulties, no equipment, no allowance with which to purchase equipment, and no suitable place in which to work. Previous to this, scenery had been shifted together in a haphazard way, painted on the stage, stepped on by the orchestra members, shoved around generally by an indolent stage crew, and served more to give the director a headache than for anything else.

The first step in my campaign was to institute a drive for stage crew members who were genuinely interested in the work and in the progress of the department. These boys were then divided into two groups, those interested in building and those interested in electricity, and each group given an examination based on material to be found in S. Selden and H. Sellman's book "Stage Scenery and Lighting," which, incidentally, is a book which I can heartily recommend. On the basis of this examination I picked four builders and three electricians. We then set to work to create a workshop.

Under the auditorium, heretofore used only for storage and inhabited only by janitors, we set to work to clear away rocks, dirt, debris of all kinds. We cleared two spaces. In one we stored our sets as they were built; the other we fitted up with work bench, tool chest, and storage closets, all built by the boys with discarded material found under the auditorium. We strung extension wires with multiple plugs for all necessary lights and the electric stove. Gradually we built equipment or bought small articles with what little money we could glean as our share from plays. Now we have a nice work room, horses on which to lay scenery frames for covering and painting, our own tools, storage cupboards, a supply of paint pigment, and four complete sets of scenery, three indoor and one outdoor. Something really can be accomplished with very little, when one has a little foresight, determination and the inclination to work.

CONTEST PROVES VERY SUCCESSFUL IN MAINE

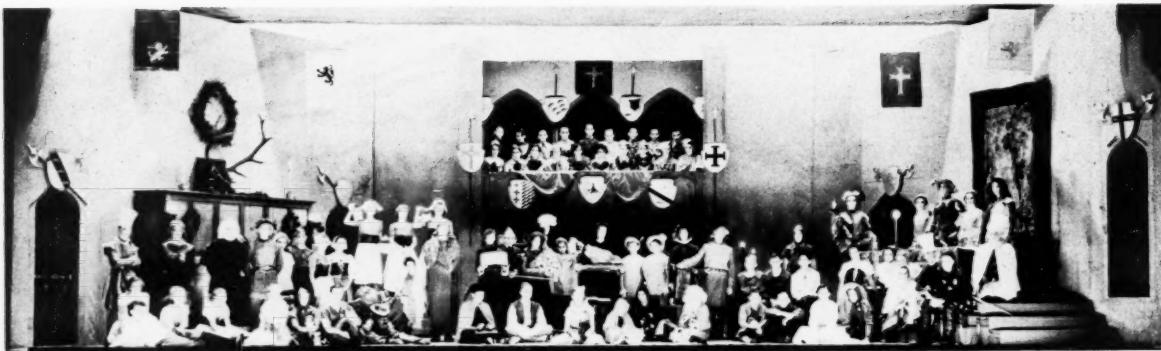
By DANIEL A. TURNER, Thespian Director
Garret Schenck, Jr., High School,
East Millinocket, Maine.

The Maine State One-Act Play Contest seems to have grown out of the interest manifested in "New England Drama Days," organized at Pawtucket, R. I., in the spring of 1931. Our state contest, sponsored by The Association of Maine Secondary School Principals, began in 1932. All high schools in the state were invited to take part and about fifteen responded. These schools were arranged in three districts. The first and second place winners in each district were to compete at Brunswick, where Bowdoin College had generously offered the facilities of its campus for this final event. The schools winning first and second in the Bowdoin contest were to compete with the other state winners for New England honors.

The next year over twenty schools entered the preliminaries. There were arranged into six districts and only the first place winners were privileged to compete at Bowdoin. In 1934 the same plan was adhered to, but about 30 schools entering increased the districts to nine. This past year there were about 40 schools and eleven districts.

There is a rule that any play which has once won first place in the finals is ineligible for further competition in subsequent state contests.

The yearly increase in the number of schools taking interest in this even is very encouraging, and it is the source of great satisfaction to note the increasing keenness of the competition each year. It has been a real inspiration to a director of high school dramatics to see the high grade of excellence which is being attained in acting at these contests. Unquestionably the young people in our high schools are gaining experience of inestimable value from their participation in these fine productions. Directors all over our state are hoping that these contests may continue on the up-grade and ever be marked with the same spirit of fairness and good will with which they have begun.



Cast for *Southumberland's Yuletide*, a Christmas Festival, as given at Topeka, Kansas, High School.
Directed by Miss Annabelle Pringle.

A CHRISTMAS FESTIVAL AT TOPEKA HIGH SCHOOL

By BILLYE JUNE ABERNATHY
President, Troupe No. 210

The house lights dim as the choir in the balcony sings "Silent Night;" the buzz of the audience ceases; the foots go on; the curtain raises revealing a stage representing the dais in a large baronial hall of a castle in the early 16th century. The setting for this scene is elaborate and colorful. The walls of the castle are bedecked with pennants, tapestries and banners of the grayest colors. At the back of the stage in the center is a balcony under which is an arch, hung with velour drapes. On each side of the arch are shelves with an array of beautiful chinaware. Over the doors are steel shields and battle axes. At each side of the balcony is a candelabra.

The Duke and Duchess of Southumberland, their daughter, the daughter's suitor, and other nobles enter in elaborate costumes depicting the nobility of that time. The Duke announces that, in accordance with his yearly custom, he will abduct the throne for one evening in favor of the Lord of Misrule, who was elected by the common people on Halloween. The foresters and weavers, shepherds and tenant farmers, yeomen, and dairymaids, all enter in characteristic dress.

The festivities proceed while the vil-

lagers mingle as equals with their Duke and Duchess. The Lord of Misrule enters and takes his place. The Yule log is brought in, laid in place and lighted from a brand of the log of the preceding year. A most real-looking Boar's head is carried in, followed by a fantastic peacock pie. The Mummers arrive and amuse the company with traditional plays.

After the sports are over and refreshments have been served, comes the crowning event of the Yule-Tide, the tableau of Nativity. As the sounds of the chimes and the revels cease, the folk all kneel, the hall is silent. In the central arch the curtains are slowly drawn and there the house curtain falls on the most touching and beloved of all pictures—The Holy Family.

The students who rush back stage to congratulate the players, see the stage craft class removing ten-cent-store pie tins from the shelves, and suddenly realize that with proper lighting effects the tin had been transformed into beautiful china. The banners were made of cambric; the shields, of the old seat backs painted silver; the boar's head of chicken wiring covered with wrapping paper; the apple in the boar's mouth of an old grapefruit rind covered with red crep paper; the peacock pie, of cellophane and crepe-paper—and most of the costumes of cambric of gay colors.

This Christmas festival had been made a success by the combined efforts of the dramatics, music, and physical education department.

DOUBLE CASTING PROVES SOLUTION

By MADGE VEST BALLANTYNE, Director
Troupe 243, Greenwich High School,
Greenwich, Connecticut.

After using the double casting idea for two years, we in Greenwich High School feel that it is a solution to many problems facing a director.

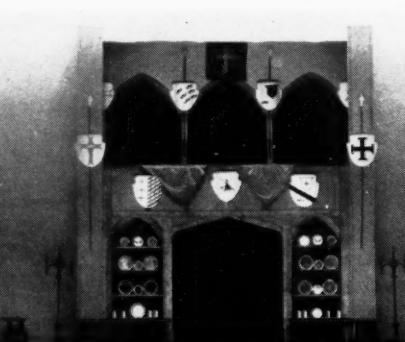
How do we work it? We double cast only those roles which can be filled adequately by either of two people. The players attend every rehearsal, taking alternate days for individual work. Sometimes a scene is repeated giving each one a trial at it. Individual interpretation is encouraged. This brings new ideas which may be used by both players. About four weeks before the performance the casts are announced definitely so that scenes can be rehearsed with the people as they will be in performance. This is absolutely necessary for correct timing. Since the play runs for four nights the casts play alternately, one group having the coveted first night, the other the coveted last night.

The advantages of this plan are:

1. There are always people ready to fill in in case of illness.
2. More students get the benefit of the training.
3. The character studies are enriched by ideas of two people instead of one.
4. More tickets are sold since some people want to see both casts.
5. The feeling of competition increased the incentive for hard work.
6. Egotism and a feeling that "I am indispensable" are discouraged.



Stage Set for *Southumberland's Yuletide* as described above.



The Ambling Thespian

by EARL W. BLANK

Thespian National Director and Director of Dramatics at Eveleth Junior College.



MR. BLANK

WHEN you receive this, Christmas will be right around the corner. A Merry Christmas to you all. Let us hope that this issue will truly "issue" in happier prospects during the new year to come.

* * *

Hint to Directors for Christmas Assembly

Speaking of Christmas, no doubt there are many directors looking for an excellent play for the Christmas assembly. I recommend Kenneth Sawyer Goodman's *Dust of the Road*. Students enjoy doing it and seeing it. Published by Walter Baker, Boston, Mass.

* * *

Men Like Dramatics

So often the misinformed speak of dramatics as primarily fitted for the female sex. I disagree most strenuously. The theatre world of today is mainly in the hands of men. The theatre is one of the greatest industries in the world. I venture to say that every profession has its representatives of the male sex in Hollywood. Men like display and expressing themselves as much as women. Read the article in the August 1935 issue of the *Readers Digest* entitled "Men Like War." The article states that men go to war because there are bands playing which work upon their emotions. Men like the plaudits of the people; they like to wear uniforms. This is just another way of expressing oneself. The athlete likes to star on the football field, track or on the basketball floor. Lodges have gaudy costumes and do much parading. Certainly this is evidence of as much love of theatrical display as the actor has in playing a role.

* * *

To Mr. Charles Laughton

In behalf of the Thespians, I should like to extend the highest praise to Charles Laughton for his magnificent performance of Ruggles in *Ruggles of Red Gap*. Every student of acting should make it a point to see this picture at all cost. The performance is a textbook in acting. When the screen can bring us such artists, then the screen has performed a genuine service to the culture of our age.

NOVEMBER—DECEMBER, 1935

My Play Choice for This Issue

Minick. Published by Samuel French, New York.

I have chosen another play of character for this number of the magazine. This time the main character is an old man instead of a woman. *Minick* is as lovable as Aunt Lottie of *The Guest Room* is exasperating. *Minick* has a good sized cast. It has so much variety in characterization that when I did it as a senior class play, I never found it dull. Something is always happening. There are laughter and tears. It offers an opportunity for clever staging and is an excellent test of acting. Youth and age walk hand in hand through the three acts to the tune of the sincere understanding of human nature that its authors so thoroughly show. Just to name the authors, Kaufman and Ferber, is sufficient guarantee. French charges \$25 royalty, and for a play of this calibre, it is a low one. 1 set; 6 men, 9 women.

* * *

My Book Choice for This Issue

Problems of the Actor by Louis Calvert. Published by Henry Holt and Co., New York.

Louis Calvert packs every chapter with clear, interesting and information valuable to the actor and the director. He is an actor himself and fortunately can present his subject matter very concisely and intelligently. Best of all, he presents it so that the layman can understand it. A book worth owning. Price \$2.25.

* * *

Slipshod Methods in Acting

If you do not already know George Kelly's satire on cheap acting methods, *The Torchbearers*, which has so ably been made into the movie, *Doubting Thomas*, starring Will Rogers, you should do so. Mr. Kelly satirizes the amateur who is so, not because he is not earning his living acting, but because he is evidently willing to use the lazy method of putting on a show. It shows a little theatre organization staging a show which is obviously unprepared and what the results naturally will be. We laugh while we watch these really tragic antics. However, while laughing, we promise ourselves to learn from watching these mistakes made and thereby keep ourselves out of this class. This results in a professional performance due to absolute preparation of every detail because of good hard labor expended.

Milwaukee, Wisconsin

This summer I had the good fortune to renew my friendship with the very clever character actress, Miss Lizzie Forster. Perhaps some of you saw her last season in Robert Henderson's production of *Autumn Crocus* in the drama festivals of Milwaukee and Minneapolis. Years ago Miss Forster was imported from Germany as the leading star of the world-famous Pabst Theatre German Company of Milwaukee where she played for 18 years. When the German Theatre went out of existence, Miss Forster did not give up in despair, but kept right on. She played dialect roles with the well-known Frank Winninger, and last season, after a long period without a chance to act, was hailed in the above cities for unusually fine work in *Autumn Crocus*. She is dauntless, cheerful, and a believer in good hard work. She is a tonic to those who know her. She is a shining example to the pessimistic and to those who believe they are "good" over night and need not work. Miss Forster believes that to become a finished artist one must be content with small as well as big roles and do them all with thoroughness.

* * *

Roanoke College—Salem, Virginia

In studying the catalogue of this splendid small college, I notice that there is a penalty for bad English which may necessitate the repeating of the English course of this type. This penalty is meted out not only for bad English in the English classes but in any class, science or otherwise. Our colleges are waking up to the necessity for high standards in our language as the European countries have for their languages. Since the stage is one of the greatest factors in aiding one not only to speak but also write good English, because it brings one into close contact with the best in literature and standard speech, it will pay us to take advantage of this interesting means to a definitely higher standard in English.

* * *

Italy-Ethiopia

The Italian-Ethiopian situation is making us all think. Dramatics can play its part. Budding playwrights can do much toward making peace popular by writing plays on peace. Any effort is worth while.

* * *

To the Directors

I shall look forward to meeting you at the National Convention in the Stevens Hotel in Chicago during the holidays. Until then, another and Merrier Christmas.

* * *

To the Student Thespians

We are looking forward to the future convention which will have student delegates. We are sorry it is not to be this year. Please bear with us patiently. We want to build on rock and not on sand, and feel that the slow but sure method is the secure one. We have not forgotten you, and your day will come. When it does, we know you will be ready. And to you also, another and Merrier Christmas.

DRAMATICS AND SPEECH IN PEKIN COMMUNITY HIGH SCHOOL

By E. LOUISE FALKIN
Thespian Sponsor for Troupe No. 146

Eight years ago, Pekin High School (Ill.) had less than 500 students enrolled. Today the enrollment is nearly 1000. Eight years ago the curriculum offered one semester's work in speech and one in dramatics.

Speech work in the curriculum program of Pekin Community High School now consists of five courses. The first course in speech is a part of the Sophomore B English course and is, of course, required of all students. Half of this semester of English is given over to the fundamentals of good speech. This is a new experiment in Pekin High School but it makes it impossible for any student to graduate from this high school without having had some speech work. Following this required course are four one-semester elective courses: two in speech and two in dramatics. Dramatics II has been taught for only one semester but will be taught each semester from now on. There were twenty students enrolled in last year's Drama II class—students who had had some previous experience in dramatic work and who had received at least an 85 average in the course in Dramatics I. Students from this course presented matinee performances in the Little Theatre, gave programs for assemblies, produced one-act plays of a religious character for the Sunday afternoon vespers presented for the public, gave programs for various town organizations, and presented *Highness* for the Annual Big Twelve Play Festival and at the Illinois Wesleyan Tournament held at Bloomington, Ill. Each week of the semester found the Drama II students performing for some civic organization or special program.

Two years ago an unusually large classroom was equipped for dramatic production, with a stage, drapes, screens, lights and furnishings. This is serving temporarily as Pekin High School's "Little Theatre" and all class work in dramatics is done in this room as well as some high school matinee performances. With construction well begun on an additional building for Pekin High School comes the fulfillment of a long-sought project, a fully-equipped "Little Theatre," large enough to accommodate crowds for matinee and other one-act play performances. If present plans work out, the "Little Theatre" will be ready for use by January, 1936.

In addition to classroom work and work with one-act plays the Pekin High School speech department has a debate team, takes part in several literary contests, produces an all-school Thespian play, a junior class play, a senior class play and a pageant at commencement time which has become a substitute for the old traditional type of commencement program. The pageant last spring was entitled *A Rendezvous with Life*, and used as its theme the song by that title. With the



NEW FIRES
A Success of Mr. O. E. Sams, Jr., at Knoxville, Tenn., High School. Troupe No. 283.

stage transformed into a lovely Temple setting, the *Spirit of Pekin High School* presented *Graduate* to *Master Builder*, who in turn showed *Graduate* the life of his fellow-craftsmen in the Temple—something of the four great gifts by which men live, their work, play, love, and worship. Then with the presentation of diplomas, the badge of admittance to the Temple of Life, *Graduate* and his fellow-classmates entered the Temple to become fellow-builders and to keep their rendezvous with life.

Three teachers are at present engaged in speech and dramatic activities at Pekin Community High School, interest and enthusiasm is unusually high and the spirit of cooperation is splendid.

A Challenge to the Teachers of Dramatic Arts

(Continued from page 8)

You are lending them a service for which they will ever be grateful to you.

In the remainder of this article I shall touch more briefly upon the other dramatic arts because I feel they are more generally included in the regular courses of study.

After bodily movement, the next art of importance is the living voice. Each instructor has his pet exercises for developing clear enunciation, pleasing tonal quality, sufficient volume, and range. It is here that choral speaking plays an important part. Not only can the student improve the speaking voice by this process but it gives him a good chance for a "carry over" of bodily movement from the dancing. He will go through all kinds of interesting contortions entirely unconsciously, which, in itself, proves that total relaxation has been attained; hence a better voice.

Of the four phases of voice, range is probably the most difficult to develop. One means I have employed to an advantage is working with groups of two or three at the piano, having them practice sustaining clear tones, working up and down the scale; then setting the actual lines from the play in question to music, employing the singing voices first, and then the speaking voice. By taking a few at a time you can watch their breathing carefully and observe the quality of each voice. The results are most encouraging.

In addition to the voice culture, we have the art of make-up, an accomplishment each member of your class should possess to a fair degree. Each Dramatic Arts student should be taught to make-up himself properly for either a straight part or a character. Too often, after graduation, the individual's efforts in a community play are marred by a poor make-up. In this class, the care of the skin, methods of massage and good taste in social make-up can be taught. It is a big subject, but the most important points can be covered during the year.

It is desirable, in so far as possible, to give each student an opportunity to serve upon the various committees of the production staff for plays. In these activities he can absorb a good deal of knowledge concerning costumes, properties, furniture, publicity and stage crew. It is likewise desirable to give the more capable student a chance at directing. All of these phases help to develop a keen sense of responsibility.

By this time you are probably wondering how so much training can be crowded into one class period a day. It can't be done. The dramatic arts teacher, when he chooses his subject, must make up his mind to long hours of drilling. If he is truly interested in developing each child with whom he comes in contact, these hours will seem all to short. It will be a genuine pleasure, a real opportunity to create for the enjoyment and benefit of others. When a teacher has taken an average child and developed him into a real leader and useful citizen, then he has performed a service to society. The teacher's compensation is not his yearly salary, but the accomplishments of his students. If you can add to, or bring out, a child's personality, broaden his interests and appreciations, and make him a real asset to his community, then, and only then, are you a real teacher.

Perhaps in no other course of study is one given so great an opportunity to accomplish these ends than in a course of Dramatic Arts. We have intrusted to us many precious instruments: some of good wood or metal, others of cruder materials, *but all with the capacity to improve*. It is, therefore, our duty, as instructors, to present this important subject to its very best advantage.

DRAMATICS

AMONG COLLEGES AND UNIVERSITIES

This department is included for the purpose of furnishing high school directors and students with news regarding the most significant events occurring in dramatics among colleges and universities.

News for this department is furnished by *Alpha Psi Omega*, a national dramatic honorary collegiate fraternity, and *Delta Psi Omega*, a national honorary drama society for Junior Colleges.

SOUTHWEST FOLK DRAMA PRESENTED AT NEW MEXICO SCHOOL

A very busy season ended at New Mexico State Normal University with the production of *Julius Caesar*, in both modern and traditional attire, on August 1. Since the summer school is larger at this school than its winter session, drama plays a much greater role in the life of the institution during the summer. Some of the productions during the past year were: *Dudes Is Dumb*, *Lupita*, *Gamma Gurton's Needle*, and *Why the Chimes Rang*.

In December, the school presented the production in both Spanish and English of one of the Southwest's folk dramas, *Our Lady of Gaudalupe*. *The Merry Wives of Windsor* was given on April 1. During the New Mexico Theatre Conference in July, an original drama, *El Crepusolo* (*The Twilight*), dealing with Archbishop Lamy, was given premiere production. A poetic drama, *Don Felipe*, by D. Maitland Bushby, Arizona poet, and *The Tough Hombre* by Geo. Fitzpatrick, editor of the *New Mexico Magazine*, were given, as well as *The Ornery Fugitive*, based on a short story by Sam H. Nichols, a writer of New Mexico.

Projected plays for this winter are: Premieres of the work of two New Mexico writers, *King Lear*, *Richard of Bordeaux*, and the usual group of student written plays. Dr. Lester Raines has charge of dramatics.

Under the direction of Professor Upton Palmer, many students participate in the productions of Sioux Falls College. During the past year, the following plays were presented: *The Rock*, *The Streets of New York*, *Hedda Gabler*, and the Elizabethan comedy, *The Shoemaker's Holiday*.

MODESTO COLLEGE GIVEN RECOGNITION

Drama at Modesto Junior College, Modesto, Calif., has taken several unusually progressive steps toward college and community goals, and it took one which brought state-wide applause when, for the second consecutive time, it won the California one-act play contest at Pasadena Community Playhouse.

From the success at the Pasadena tournament, drama students obtained what they thought was fitting recognition of a season of exceptional activity. From closer at home was obtained equal recognition for new enterprise in weekly radio pro-

grammes and frequent one-act play productions, for the institution of a "Cellar Theatre," as well as for the presentation of the unusual three-act plays in fall and spring.

With the directorship of Prof. William C. Kauffman, dramatics at Gila Junior College of Thatcher, Arizona, has developed into one of the most active and outstanding departments. The first play of last year was a comedy, *The Sap*. It was followed by *Louder Please*, and Lulu Vollmer's folk drama, *Sun-Up*. *First Night* concluded a successful and encouraging season. The valley patrons showed their interest by packing the house with a crowd that twice exceeded five hundred.

Climaxing each drama season at this college is its Annual Red Knolls Pageant. This production takes place at the Desert Theatre, a spacious, nature-carved amphitheatre, which is formed by the encircling Red Knolls. The theatre has several stages, all having an exquisitely sculptured background of red cliffs, which rise in majestic beauty one hundred feet in height.

The Swan and *A Midsummer Night's Dream*, the latter being an original cutting by the director, Miss Ruxton, were two of the major productions given during the past year at Whitworth College, Brookhaven, Miss. *The Swan* was presented before two audiences, one at Millsaps College in Jackson, Miss., and the other at home. *A Midsummer Night's Dream* was presented on the evening of

May 25 in honor of the May Queen, May Seavey, a member of Delta Psi Omega.

Elizabeth the Queen by Maxwell Anderson was the outstanding production for the year at Livingston College.

Mr. Edward Abner Thompson of the Curry School of Expression read *Cyrano de Bergerac* before the drama department of Belhaven College, at a meeting of that organization held last January. Miss Caroline Broadwell directed the major production of the year, *Much Ado About Nothing*. The following one-act plays were also given during the year: *The Other Self*, *Joint Owners in Spain*, and *Suppressed Desires*.

A Sign Unto You by Jean Lee Latham opened a new field of activities for the drama students of Muskegon Junior College of Muskegon, Mich. The performance was so well received by the school that the cast was invited to broadcast the play over the local station, WKBZ, on Xmas day. This successful broadcast led to several others, the plays for these occasions being written by students. A mystery drama running for a thirteen-weeks broadcast ended the year's drama work.

Miss Martha E. Dewey directed *The Rivals* as a commencement production at Eastern Montana Normal School. The women's costumes were designed and made by one of the members.

The Drama Workshop of Arizona State Teachers College of Tempe, Arizona, reports a very ambitious program for this season. In the middle of October, Shakespeare's *The Merchant of Venice* was given. The Play Production classes designed and built the sets and handled all other production problems. Early in December will come their most ambitious undertaking, Edna St. Vincent Millay's *The King's Henchman*.



Why the Chimes Rang, New Mexico Normal University. Dr. Lester Raines, Director.



Scene from *Growing Pains*

Produced by
Central High School of
Bellevue, Ohio. Directed
by Miss Rachael Ade-
line Wolf.

HERE AND THERE

Thespians of Troupe No. 273, under the sponsorship of Mr. Daniel Turner, presented a program of three one-act plays on April 5. The plays given were: *Fixin's*, *Swamp Spirit*, and *Wienies on Wednesday*. *Fixin's* was later entered in the Maine State One-Act Play Contest.

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We are pleased with the attractive letterhead used by the Thespians of Troupe No. 73. It is an excellent way in which to advertise troupe affiliation with the national society.

* * *

A spring success at Bradley High School, Cleveland, Tenn., was the production of *Hold Everything*, presented by the Thespian Club under the joint direction of Miss Mary Louise Rodgers and Mrs. Henry Blocker.

* * *

"Our school broadcasts every day through our own remote control studio in our building. We broadcast a one-act play about every two weeks." So reports Mr. O. E. Sams, Jr., of Knoxville High School, Tennessee.

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Miss Margaret Kearse, star Thespian from Charleston, W. Va., is now a student at the American Academy of Dramatic Arts in New York City.

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Philip Caplan, also a star Thespian from Troupe 200, Charlesten, W. Va., is now enrolled in the University of California. Philip won the state gold medal for superior acting last year.

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New drama teachers wishing information on the organization of a high school dramatic club will find a booklet entitled *The High School Dramatic Club*, by Alexander Dean, very helpful. The booklet is distributed free of charge by Walter H. Baker Company.

Mr. Eugene R. Wood, director at Webster Grove, Mo., High School, reports two successful productions of *Shirt Sleeves* in November. Nine one-act plays were in rehearsal for production in October and November. The advanced dramatic classes presented four performances of the *Youngest* in the middle of November, with two complete casts performing. *Spread Eagle* will be presented by this group in January.

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The Point Pleasant, W. Va., Troupe held its first meeting of the year on September 30. Officers elected were: Lavenia Wright, president; Edith Quillin, vice-president; Jean McCullouch, secretary; Saraphemus Candas, treasurer; Robert Lovell, keeper of the points; and Nelson Park, publicity manager.

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Troupe No. 222, Rye, N. Y., High School, under the direction of Don T. Brennan, will hold monthly meetings during this year. Thespians will see several plays in New York City.

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Daddy Long Legs was given in October as the Junior Class Play at Postville, Iowa, High School. Miss Margaret Meyn, the director, attended a production of *Beyond the Horizon* given by the Hedgehog Players at the University of Iowa during the latter part of October.

* * *

Mrs. E. Oscar Randolph, sponsor for Troupe No. 24, Morganton, N. C., reports that 20 out of her 23 Thespians graduated during the last three years are attending college, and all are doing splendid work in dramatics. A reunion meeting of all Thespians is planned for the Christmas holidays.

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Correction

The Edwin Booth Troupe No. 165 of Eveleth, Minnesota, is the first to report the use of costumes in their initiation ceremony. In our September-October issue we incorrectly stated it was among the first.

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A test production of *The Eyes of Tlaloc*, a new mystery-comedy published by Row, Peterson & Co., was the first play

of the year for Port Arthur High School, Texas. Herbert V. Hake, director, is engaged in completing a one-act play which he sold recently.

News About Directors

Mr. Alvin Kempton is the new drama director at Burley High School, Colorado. Mr. Kempton succeeds Clayne Robinson.

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Miss Schmidt replaces Annabel Carver as sponsor for Troupe 261 of Fairmont, Minn., High School.

* * *

Miss Romain Greene is the new Thespian sponsor for Troupe No. 44 of Iowa Falls High School, Iowa. Miss Greene succeeds Miss Helen Swedberg.

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Miss Margaret L. Meyn, assistant director of high school students at the University of Iowa this past summer, is the new Thespian sponsor for Troupe 294 at Postville High School, Iowa. *The Farmer's Wife* was her major summer production at the state university.

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Miss Margaret E. Hake succeeded Miss Helen Norton as sponsor for Troupe No. 196 at Hayden Union High School, Hayden, Colo.

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Miss Pearl Oster, who has been in charge of Troupe 34, Fairview, W. Va., has been given a year's leave of absence to do special work with the National Youth Bureau at the state capitol.

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Mr. Milton Wiksell, new drama director and Thespian sponsor at Norfolk, Nebr., High School, gave *The Patsy* as his first major production of this season. The play was given on November 26.

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Miss Marian M. O'Connor is the new director and Thespian sponsor at Great Neck, N. Y., High School. Miss O'Connor succeeds Miss Virglyn A. Nickerson.

Two of Shakespeare's classics, *Othello* and *Macbeth*, were opened early in October at the Ethel Barrymore Theater in New York. Philip Merivale and Gladys Cooper were in the major roles.

MOVIES We Have Seen SCREEN NEWS

* Poor—don't throw your money away.
** Average—if you don't have much, miss it.
*** Good—it is worth the admission fee.
**** Excellent—borrow money if necessary.

*****Doubting Thomas*. A picturization of George Kelly's play *The Torch Bearers*, with Will Rogers, Billie Burke and Allison Skipworth in the leading parts. This is an excellent satire on the Little Theatre idea as conceived by people who know nothing about acting and whose place is in the home and not on the stage. Mrs. Pampinelli is one of those who claims to know the theatre. She succeeds in getting a number of people from the community to accept parts in her production which, fortunately for all, turns out to be a miserable flop. Will Rogers is excellent in the role of Mr. Ritter. Billie Burke as Mrs. Ritter, and Alison Skipworth as Mrs. Pampinelli give finished performances

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****Alice Adams*. The screen's version of the Booth Tarkington's novel. Katharine Hepburn plays the leading role in this human interest story woven around life in a small mid-western community. This picture is well done and it should prove very popular among film fans. The dinner scene is especially humorous. As the critics say, this is a picture good for the entire family.

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***The Last Days of Pompeii*. Another of those "thousands-in-the-cast" pictures filled with screaming crowds, falling buildings, smoke-and-fire-scenes that make good posters for billboards. The title is misleading, as the story is an original one, and not adapted from the Bulwer-Lytton classic. Some of the camera work is good, but the acting is second rate. Preston Foster plays the role of Marcus, the man who lives to regret his material triumphs. Basil Rathbone appears as Pontius Pilate.

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**Dr. Socrates*. Gangsters are again given a chance to show how tough they are, only to end in the hands of the law. Paul Muni's efforts as the nervous doctor who succeeds in doping the entire gang of robbers do not show him at his best. The name has little to do with the story. A picture no one will regret missing. Ann Dvorak has the leading girl role.

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Hollywood News has it that Max Reinhardt will produce Shakespeare's *Twelfth Night* with Marion Davies as Viola.

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Hollywood has announced the filming of James Fenimore Cooper's classic *The Last of the Mohicans*. The part of Hawkeye will be played by George Huston. The famous director, Richard Boleslawski, will direct the production of Cooper's novel.

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Pinto Colvig imitates the voice of Pluto the Pup and other characters in *Mickey Mouse*.

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Two of Kipling's works, *Captain Courageous* and *Kim*, are being filmed under the direction of Louis D. Lighton, Hollywood reports. Freddie Bartholomew will have parts in both pictures.

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A number of costume films are being released this year. Some of them are *A Midsummer Night's Dream*, *The Crusades*, *Captain Blood*, *A Tale of Two Cities*, and *Frisco Kid*. Other large-scale films to be produced in costume during the next twelve months are: *Anthony Adverse*, *Glorious*, *The Charge of the Light Brigade*, and *The Adventures of Robin Hood*.

AMONG OUR BEST THESPIANS

Thespians whose names appear in this department have been awarded special recognition for their superior work in dramatics. They were selected as the most valuable Thespians of their troupes for the 1934-35 school year.

MISS LELIA ALLEN McMILLAN

Troupe No. 172, Arkadelphia (Ark.) High School



Because of her scholastic and dramatic achievements, Miss McMullan was honored as outstanding Thespian for 1935. She has done commendable work in play-writing, directing, and acting.

Many of the plays and dramas written by her have been produced and won high favor. During her high school career, she has served as vice-president and critic of the Dramatic Club, has been on the cast of tournament winning plays, and has represented her school in girls' reading in district and state contests.

MISS THELMA BAILEY

Troupe No. 215, Stambaugh (Mich.) High School



Thelma has served as president of her troupe for the past year. She has acted in several important roles during her high school career, among them being the part of Mrs. Rose in *The Christmas Party*, the sister in *More Than a Million*, the sweetheart in *Applesause*, and Anna Brodin in the one-act play *Highness*.

As a Thespian, Thelma has always played her part well. She possesses a very sweet voice, and is known for her high scholastic standing. She has earned the title of "Best Thespian" for her fine qualities as a student and as one highly interested in dramatics.

MR. MAURICE HUNT

Troupe No. 103, Neenah (Wis.) Sr. High School

Maurice has played in *Three-Cornered Moon*, *The Thirteenth Chair*, and several one-act plays. He is remembered for his interpretation of the title role in *Disraeli*. He has directed a number of plays and programs, and has held every office in the troupe.

Maurice has had considerable experience in other than high school dramatics. He has played with the Winnebago players, and with the Fox River Valley Players of Appleton. Last summer he attended the theatre school at Stockbridge, working under the direction of Carl F. Strickland. Because of his exceptional work, he was selected as one of the two boys to appear in a demonstration sponsored by the University of Wisconsin.

MISS EVELYN THOMPSON

Troupe No. 261, Fairmont (Minn.) High School

Evelyn's splendid cooperation and loyalty in school play work have encouraged and inspired her fellow workers. Her most talented and clever interpretations appeared in *A Murder Has Been Arranged*, *The Queen's Husband*, *The Shepherd Who Stayed*, and *Melinka of Astrakhan*, a Russian operetta. In each of these productions, she has worked faithfully and has made play work a pleasure.

MR. BILL ROBERTS

Troupe No. 44, Iowa Falls (Iowa) High School



Bill had the leading role in the Senior play, *The Enchanted April*. He also played the part of the doctor in *Thank You, Doctor*, a play given at the annual play festival in Algona, Iowa.

As an actor and member of the club, Bill has worked hard, has cooperated with the director and cast in the production of the school plays, and has seen to it that the ideals of Thespianism were observed.

MR. WILLIAM BURROWS

Troupe No. 213, Central High School, Red Wing, Minnesota



William has been active in dramatics for three years, taking his first major role in *The Goose Hangs High*. He played the part of the young professor in the Junior play *Take My Advice*, and this year did excellent work as Young Marlowe in *She Stoops to Conquer*, and Pike in *The Man from Home*.

He has the Thespian qualities of promptness and cooperation in rehearsals, and enacts his parts with naturalness, vigor, and a sympathetic understanding of the character.

MISS MARIAN WALTERS

Troupe No. 146, Pekin (Ill.) Community High School



Marian Walters became a Thespian when as a freshman she played the part of Gwen in *The Royal Family*. Since then Marian has starred in *The Nut Farm*, *The Lion and the Mouse*, *Little Women*, *Ladies of the Jury*, and *Mignonette*, as well as many one-act plays, outstanding among which were *Mansions* and *Highness*. Last year she was Vice-president, and this year, President of the local Thespian Troupe.

MR. EDWARD "JAKE" JACOBSON

Troupe No. 73, Manistee (Mich.) High School

To Edward Jacobson goes the honor of being selected as "BEST THESPIAN" for this year.

Edward is stage mechanic and manager extraordinary. He has cleverly constructed scenery from various kinds of rough materials and has also handled lighting effects with great skill in every play that has been produced.

Edward's faithfulness, enthusiasm, and cheerfulness truly give him the right to be called, "A real trouper."

MR. LORAN CASHMORE

Troupe 108, Kenmore (New York) High School

Loran Cashmore, because of his outstanding ability in the field of Dramatics, was named outstanding Thespian. The fact that there were twelve new Thespians and Loran was chosen foremost, makes his honor even more outstanding. Proof of his qualifications is found in his election to the Presidency of our Troupe for 1935 and roles he played in various presentations including: *A Lucky Break*, *Big-Hearted Herbert*, and practically every other play given during the last two years.

MISS BETTY SIMS

Troupe No. 17, Aurora (Neb.) High School

Betty has been a versatile club member, having capably handled staging, make-up, and directing for several productions. True to Thespian ideals, she has done the insignificant tasks cheerfully and loyally. As an actress, she climaxed her Dramatic Club career with her efficient portrayal of Anna Valeska in *Captain Applejack*.

MR. HOWARD SEITZ

Troupe No. 47, Newton (Kan.) High School



From obscurity to fame, like the stars of filmdom, has been the fortune of Howard Seitz, whose professional-like performance in the role of Daniel Gilchrist from Channing Pollock's *The Fool* won him wide acclaim and the recognition of the community as the finest high school actor in years.

MR. ROBERT WRIGHT

Troupe No. 278, Onarga (Ill.) Township High School

Robert is charter president of the club. In addition to playing major roles in *Oh, Doctor*, and *Discord in Harmony*, he has directed and played in Chekov's *Marriage Proposal*, and planned and constructed a set of flats. He also had the lead in *Man or Mouse*, the Senior Class play. Robert's performance as Russel Van Horn was outstanding.

MR. LESTER WELLER

Troupe No. 230, Pennsylvania Avenue High School, Cumberland, Md.

Lester Weller is intelligent, enthusiastic, sincere, and earnest. His work as the president of both the Dramatic Club and the Thespians, his enactment of major roles in *Skidding*, *The Boy Who Discovered Easter*, and *Captain Applejack*, have rightfully earned him the title of Best Thespian.

MR. R. GEE BURCH

Troupe No. 198, Grove High School, Paris, Tennessee

Best-all-round, perhaps, expresses most adequately why R. Gee Burch is our best Thespian. That admirable versatility which has made him a good troupe president, a good stage hand, a good business and advertising manager, and above all an excellent actor, has had its recognition from his fellow Thespians in his election as our foremost member. Perhaps the diversified talents of our best Thespian would mean less if it were not for his marked dependability in all matters and at all times. To mention a few of his concrete accomplishments of the year: He has played major parts in four one-act plays and one three-act play and minor parts in two one-act plays. We feel that his outstanding work as Dyke in *The Valiant*, the Dope in *Smokescreen*, and Edward Halloway in *A Sign Unto You*, deserves high praise.

MR. KARL MASONER

Troupe No. 232, Rosedale Sr. High School, Kansas City, Kansas

Karl played the leading role in the melodrama *Gold in the Hills*, and in the one-act play, *Bread*, given by the Northeast League Festival at Atchison. He also played in the Senior play and in the Commencement Pageant. He was stage manager for the year and maintained the highest scholastic average in his class. He rightly deserves the honor of "Best Thespian."

MISS JEANNE FANKHAUSER

Troupe No. 12, Sac City (Iowa) High School

Jeanne has been chosen the chapter's Best Thespian because of her excellence and versatility in acting, her affable personality, and her ready co-operation in all dramatic productions. Jeanne has done outstanding work in her character roles, particularly in *Tiger House* during her Junior year, and *I'll Leave It To You* during her Senior year. Jeanne's added vocal talent has given her the lead in the high school operetta for two successive years.

MR. JACK DUNHAVEN

Troupe No. 112, Norfolk (Neb.) High School

Jack Dunhaven has been selected the most representative Thespian because he is willing to work, and is straight-forward and sincere. Besides being secretary-treasurer, Jack had the leading role in *Heart Trouble*, and the role of the bridegroom in *A Wedding*, a play which placed second in the Midland College Contest. He was adjudged the outstanding actor in this tournament and received a \$100 scholarship. He played the role of the chief conspirator in the operetta, *Rose of the Danube*.

MISS CADDIE WILLIS

Troupe No. 202, Concord (N. C.) High School

Caddie has radiated for the last three years the troupe spirit of the Thespian. She has written one-act plays, has played with distinction in the role of Peg in *Peg O' My Heart*, and as Judy in *Daddy Long-Legs*. She has also had parts in *In The Next Room*, *The Wedding* and *The Florist Shop*.

Caddie has a lovable and winsome personality, and is a very talented art student. She "plays her part well."

MR. JACOB WITTMER

Troupe No. 255, Cannelton (Ind.) High School

Jacob Witmer has made a reputation for himself not only as a clever character actor, but also as one who has always lived up to the Thespian ideals. His willingness to co-operate, his promptness at rehearsals, and his energy and ambition are well known among his fellow actors.

As Huck Finn's father in *Huckleberry Finn*, Jacob displayed acting ability rarely seen in a person of high school age.

MR. EDMUND LEWIS

Troupe 250, Central Valley High School, Greenacres, Washington

Edmund Lewis, because of his two years service to the troupe, was considered best Thespian. He has played major parts in *The Queen's Husband*, *Smilin' Through*, *Submerged*, *The Villain Still Persued Her*, and *The Pampered Darling*. In addition, he has done outstanding work in production. He was elected president of his chapter last January and will continue in that capacity until the new year.

MISS EILEENE B. RUSSELL

Troupe No. 277, Drumright (Okla.) High School

Because of outstanding ability as an actress and dramatics director, Eileene was chosen as best Thespian. She was selected unanimously for the dramatics award of 1935, the points of judging being talent, attitude, co-operation, and responsibility.

Eileene has shown the spirit of the real trouper and excels in both character and straight roles.

MISS MONA JEAN RUSSELL

Troupe No. 262, Picher (Okla.) High School

Mona Jean has played effective roles in *Ghost Parade*, *Thanks Awfully Light*, and in minor plays. As a Thespian member for the past three years, she has faithfully assisted all committees of her club, and has cooperated in every school performance.

She has been sincere, loyal, and has worked hard for the good of the club and school.



MR. ALAN PROBST
Troupe No. 1, Natrona County (Wyo.) High School

Alan has played leads in *The Royal Family*, *A Lucky Break*, *Death Takes a Holiday*, *Sky-Fodder*, *The Black Flamingo*, *Captain Applejack*, *The Perfect Alibi*, and others. His talent as an actor, stage technician, and invaluable assistance to the casts and director has been recognized by his election as outstanding dramatic student. Alan has the stuff of which "best Thespians" are made. Congratulations!



MISS WANDA GRAY
Troupe No. 51, Batesville (Ark.) High School

Because of her faithfulness of purpose, character, acting ability, scholarship, and loyal support of the ideals of a Thespian, Wanda proved herself in every way a "trouper." In 1934 she was awarded the honor of outstanding female actor in the high school division of the Arkansas Little Theatre Tournament. In 1933 and 1934, she won first place in the preliminary reading contest and in 1934 won first in the district contest.

Her versatility is noteworthy. As Mrs. Ruggles in *The Bird's Christmas Carol*, she won the hearts of an appreciative audience. As the fisherman's wife in *Rain* and as a western pioneer woman in *Sod*. Wanda has an enviable record and will be missed by Pioneer Players.

MISS BETTY MACFEE
Troupe No. 233, Glenbard High School, Glen Ellyn, Illinois

Betty was easily selected as best Thespian of her school because of her fine work in the Junior play, *To The Ladies*, and her interpretation of the major role in *Ladies of the Jury*.

Betty has also won second place in the district and state drama contests. She has done some fine work in directing one-act plays for her school, and has shown excellent cooperation in the plays in which she has taken part.



MR. ROBERT SLOAN

Troupe No. 226, Washington Irving High School, Clarksburg, W. Va.

During his two years of affiliation with Thespians, Bob has engraved his memory in the hearts of all his associates and has left an indelible record of service and versatile achievement. Efficient as an executive, mature in his judgment, understanding in his relations with others, he exemplified the Thespian ideal of work, application, loyalty, and above all, true manliness. He has served in the capacity of stage manager, electrician, constructor of properties, and actor. In recognition of his willing responsiveness and absolute dependability, he was named president during his Senior year. His outstanding acting role was the Duke of Glastonbury in *Dostoevsky*.



NOVEMBER—DECEMBER, 1935

ON THE HIGH SCHOOL STAGE

Edgemont (S. D.) Thespians Have Student-Directed Plays

The end of the 1934-35 school term marked the end of a very successful dramatic season in our school. We have had an active Thespian troupe for two years which adds greatly to the interest in dramatics.

To start the dramatic season off the active Thespians in the school presented a three-act play, *Volunteer Wife*, on November 5, under the direction of our dramatics teacher, Miss Rumble. The juniors presented their class play, *Tons of Money*, a comedy, on April 3. The last three-act play of the year was the senior class play, *The Call of the Banshee*, a murder mystery, presented May 21.

National Thespians started a new and very successful plan this year of directing one-act plays. During the year four seniors, three of whom were active Thespians, directed plays. Because of the lack of time only two of the plays were produced. This gave the student directors much experience which they would not have received otherwise.

Through the combined efforts of our high school dramatic organizations and the National Thespian troupe, we hope to make this year an even more successful year.

NELLIE HUBBARD, Secretary Troupe No. 242.

Oklahoma Troupe Has "Thespian Bookcase" and "Artists' Bureau"

On November 5, 1934, Troupe No. 277 of National Thespians became a reality in Drumright High School.

Thespians selected the junior and the senior class plays for the second semester, and set aside in the library, a bookcase to be used exclusively for books, magazines and pamphlets belonging to the Dramatic Department. This is designated as the "Thespian Case" and our charter hangs above it. We cooperated with the Dramatic Club, in which most of the Drumright Thespians have memberships, in promoting its projects for 1934-35.

The Dramatic Club also sponsored what was known as "The Artists' Bureau" for the purpose of cataloging all the community talent, children's and adults. A list of individuals, together with their addresses, phone numbers and types of entertainment, was kept by the club president and the club sponsor. By calling either of these, a well balanced program could be assembled on short notice for any kind of organization.

Last year this club voted to present appropriate pins as awards, to the best senior students in this field of activity. These students to be eligible for the award, must have attained a certain scholarship average and participated in at least two acts of two three-act plays. A committee of five faculty members, elected by the club, then judges the eligible students as to talent, attitude, cooperation, and responsibility, and selects a boy and a girl to receive the awards. This year only girls met the primary requirements and our Thespian, Eileen Russell, was unanimously selected by the committee.

The dramatic and financial successes of the second semester were *Shirt Sleeves*, the junior play, and *All at Sea*, the senior play.

One-act plays directed by Thespians and presented during the year were *One Word Alone*, *Rosalie*, *Keeping Kitty's Dates*, *Burglars*, and *The Image*, a Christmas pageant in which we were assisted by the Music Department.

The three clubs of the dramatics department plan to hold one joint meeting a month during this year, and they are all working together on the one project for 1935-36, the purchase of a new cyclorama. One of the programs for raising money is an Interclub One-Act Play Contest. The winning club will send its play to the district and state contests. Other plans are not definitely decided.

JANICE M. SELLERS, Secretary-Treasurer,
HELEN J. GOODWIN, Sponsor.

As You Like It Staged by Willoughby (Ohio) Players

This past year has been the most successful one in the four-year history of Troupe 220. Miss Cleo Sawyer has been dramatic teacher and sponsor. Several one-act plays have been produced during the year; the most successful of these being *Say It With Taffy*, which was presented at an assembly program. It was repeated two times by request.

The greatest achievement of the year was the ever popular three-act play, *Peg o' My Heart*, which was presented March 8. This play was most favorably received by a large audience.

The Senior Play, *As You Like It*, was presented May 31. Three Thespian members enacted the roles of Orlando, the Banished Duke, and Touchstone. This was the first Shakespearean play to be presented here for many years. The audience was most receptive and showed its appreciation of the more classic type of play.

Never have we seen more interest in dramatics than has been manifested this year. We have been fortunate in having some very talented members who have been responsible for much of this interest. The troupe lost ten members by graduation, but we hope that the interest created will carry over to make this another successful year.

GERRY BURKE, Sec'y.

Arizona Group Sponsor Merchant of Venice

Yuma High School Thespians began the past season's activities with an assembly play, *The Queen's Nose*. Later, the club gave *The Teapot On the Rocks* as its entry for the assembly cup contest. The Christmas play, *Coming of Christ*, was artistically given before draped cyclorama, with colorful costumes, lighting effect, and a verse-speaking choir for the choral passages.

Growing Pains proved a success as the major play of the year. The adolescent struggles of the professor's family were true to life and proved entertaining for all. Skates, pet dogs, and a broken-down Ford added realistic interest. With the co-operation of the Art Department, the club members made an exact copy of the original setting. This scenery was the club's gift to the school.

The distinctive activity for the year was the presentation of *The Merchant of Venice*, by the William Thornton Company. This Shakespearean play proved unusually successful and the community appreciated the Thespians' efforts in promoting this type of performance.

Other productions of the year were *Mrs. Bumpstead-Leigh*, given as the Senior Class comedy, and *Daisy Mayme*, the Junior Class character-comedy. Eight students were admitted to Thespian membership at the end of the school year.

LOUISE WILLWEBER, Secretary.



Cast for *Digging Up the Dirt*. Staged by Eddystone High School of Pennsylvania.
Directed by Miss F. Geneva Dolbow.

Eddystone (Pa.) School First to Organize Chapter in County

The honor of being the first to organize a Thespian Troupe in Delaware County, Pennsylvania, is held by the Eddystone High School whose active dramatics club, *The Lighthouse Players*, organized Chapter No. 307 recently. Miss F. Geneva Dolbow has charge of all drama activities.

The dramatic activities of this school for the past season included a number of successful productions. *Diego's Dream* opened the year as a Columbus Day program. This play was repeated at the meeting of the local Home and School Association. In November The Dramatic Club presented the comedy, *Hold Everything*. Later the Junior Class gave *Yours Truly, Willie*. In January, the play *Digging Up The Dirt* was given by the same club. This proved to be the best of the year's productions.

For the past three years, the Dramatic Club has exchanged one-act plays with several neighboring schools. This year the exchange play was *Not Quite Such a Goose*.

Other productions of the season were: *Big-Hearted Herbert*, the operetta *Tune In* given by the Music Department, and *The Trysting Place* given on class night by an all-senior cast.

Gauley Bridge (W. Va.) Thespians Produce Play Written By Faculty Members

Troupe 293 was organized in May, 1934, by the faculty adviser, H. L. Clark, and officers of the High School Dramatic Club.

The troupe was started too late to take part in the annual Thespian one-act play tournament held at Marshall College. The members hope to enter the contest this year.

Probably the outstanding production of the school year was the Junior play, *She Stoops to Conquer*, given by the Junior Class of Gauley Bridge High School. The play was double cast on the part of the principal characters, and each member of the cast had at least one chance to perform. Several of the local troupe played in these performances; other members helped with the technical part of the production.

Five members of Troupe 293 took part in an original play, *Gauley Mount*, produced for the first time on May 3rd. The play is based on historical incidents happening near Gauley Bridge at the time of the Civil War. It was written by M. R. Shirey and H. L. Clark, both teachers in the Fayette County schools.

In addition to several one-act plays the members took part in the dramatic club's first production of the school year, *I Like Your Nerve*. The interest in dramatics has increased remarkably since the chapter of the Thespians was installed.

The Dramatic Club of the school is a larger organization from which members of the Thespians are drawn. Plans are being made for several ambitious productions during this year.

Troupe No. 293.

Texas Club Makes Study of One-Act Plays

A major activity of the Thespians of Edinburg, Texas, High School, for the past year, was the study of one-act plays. A number of these plays were produced at the club meetings. Pupils directed these productions.

In addition to the regular productions, two public performances were given by Thespians. The plays were, *The Eloping of Ellen*, a farce comedy, and three one-acts; *More Than A Million*, *The Advantages of Being Shy*, and *Three's A Crowd*.

Thespians constitute the leading part of the high school dramatic club which has an average of over fifty.

Mississippi Thespians Sponsor Inter-Class Tournament

For the first time in the history of the Clarksdale High School Dramatic Club, the members sponsored an inter-class one-act play tournament. The Freshmen, Sophomore, Junior and Senior classes presented their plays under the direction of Billy Perkins, Pauline Abraham, Bitsy Neely and Ben Kimbrough, respectively. Mrs. W. S. Whitmire, the official judge of the Dramatic Club, declared the Senior play, *The Powers That Be*, the winner with the Sophomore play, *Wienies on Wednesday*, winning second. The other two plays were *Two Gentlemen of the Bench* and *Sunset by Slantsky*.

The one-act play, *Doolittle Club*, was presented several times before different organizations under the direction of Sylvia Baskind.

Besides presenting one-act plays and pantomimes, the members also had programs on types of plays, great authors, parliamentary procedure, and readings. The last program of the year was the initiation of ten new Thespians, which was most interestingly carried out. The Year Book Committee, responsible for the

Attention, Non-Member Schools

We are happy to devote these pages to news concerning high school dramatics. We welcome schools not affiliated with the Thespians. News regarding your present play productions, your dramatic classes, club projects, drama contest, festivals, etc. is very appropriate.

See that your contributions are short and to the point, and typed double space on 8½ x 11 paper. Please include a self-addressed envelope. Write the Editor for permission to submit cuts and photographs.

programs of the year, was composed of Sylvia Baskind, Pauline Abraham, Gayle Shelton, Mary Lea Duke, and Ben Kimbrough.

Miss Dorothy Middleton, who has successfully sponsored the Thespians for several years has resigned, and Mr. Vernon Smithson is now in charge.

Postville (Iowa) Group Produces Several Plays

Troupe No. 294, organized in the late spring of 1934, produced a number of plays during the season. Thespian initiates were active in the school productions of *The Blue Prince*, *Thru the Keyhole*, *The Family Upstairs*, *Box and Cox*, *The Mouse*, and *The Flight of the Herons*.

Five new members were admitted to membership this last October. Eulalia Klingbeil is president of the club. Miss Margaret L. Meyn is the new sponsor for the present school year.

Troupe and Dramatic Club Consolidate at Gallatin County High School

The local dramatics club, "The Parrots", recently voted to consolidate its activities with those of Troupe No. 175 at Bozeman, Montana. The new organization will be known hereafter as the "Parrot Troupe".

Among the productions sponsored under the supervision of Margaret Dewey, sponsor, are *The Tavern* and *Release*. The latter was a student-directed play given before a school assembly. An original skit, written by Jo Brotherton, a club member, was given as a Columbus Day Program. A number of reports were given at various meetings held during the year.

Officers for this year are: Paul Seifert, President; Edwin Lowe, Vice-President; Virginia Bunker, Secretary-Treasurer, and Bettie Eagle, Corresponding Secretary.

BETTIE EAGLE.

Shirt Sleeves First Production of the Year at East Millinocket School

This season began early at Garret Schenck, Jr., High School, Maine, with the successful production of the new play *Shirt Sleeves*, under the direction of Daniel Turner. The year promises to be a very active one for this group.

A number of plays were presented during the past year. Several of these were given at the inter-class play contests which constitute annual events in the school program. Among the contests plays given were: *Wienies on Wednesday*, given by the Seniors; *Spiced Wine*, by the Juniors; and *Handsome*, by the Sophomores. In another inter-class contest held on February 21, the Freshmen gave *Swamp Spirit*, the Eighth Grade, *Sauce for the Gosling*, and the Seventh Grade, *The Powers That Be*. *Once There Was a Princess* was produced as the Senior Class Play.

For the District Contest, the play *Fixin's* was entered. The event was won by Mattanawcook Academy of Lincoln, Maine, with the play, *The Finger of God*. Although this was the first time East Millinocket failed to win the district contest, the club enjoyed a very successful season.

DANIEL TURNER, Sponsor.

New Troupe Organized at Downey, Idaho

April 24 marked the organization of Troupe No. 296 at Downey High School of Idaho, under the sponsorship of Miss Florus Balliff.

Although the troupe is young, a number of club members have taken part in several very successful productions. Outstanding among them were: *Skidding*, *Oh Kay*, and *Husbands Three*. A number of one-act plays and pantomimes were given during the year.

Outstanding success has been achieved in the production of operettas at this school.

The club members are very enthusiastic about their work, and they feel that a much better season will be enjoyed this coming winter. The National Thespians have given the school a new interest in dramatics.

MAURINE CRIDDLE.

Students Receive Drama Lessons at Ronceverte (W. Va.) Troupe

Early in the fall of 1934 the Dramatic Club and their sponsor, Miss Lucy M. Yates, began working towards the organizing of a troupe of the National Thespians in Greenbrier High School. Finally their goal was reached and on April 7, Troupe 298 was installed.

The major production of the year was *Girl Shy*, directed by Mr. William Hosking. It scored a decided hit and was declared by many to be one of the best plays ever staged in G. H. S. Several one-act plays were produced throughout the year and members of the Thespians played leading roles in both the annual junior and senior plays as well as in the operetta, *O Doctor*.

The high spot of the year, of course, was the state play contest. Our production was *The Purple Cottage*.

Besides producing plays, dramatic lessons were given to the club by William Hosking. Members were requested to bring paper and pencil and take notes on the information.

The club under its splendid electrician, Melvin Donavan, installed a new lighting system and bought some new equipment for the stage.

The social life was not neglected. Two buffet suppers were held in the Home Economic Department of the high school and a moonlight picnic followed by theater party was the closing event of the school year.

The fact that our troupe is quite young, causes it to look forward anxiously to the coming school year. We are very glad that we joined the National Thespians. Because of it we have had a much wider range of experience and thanks to our play director, Mr. William Hosking, and our club sponsor, Miss Lucy M. Yates, for making our troupe possible.

THEODORE WAGONER,
Secretary, Troupe No. 298.

Shakespeare Play Part of Program for Year at Mt. Vernon (Ind.) High School

Plans for this year at Mt. Vernon include a number of interesting events. Among them is the production of a Shakespearean play, two light comedies, and a series of three student-directed one-act plays. The club also intends to send one or more delegates to the Thespian Convention to be held in Chicago the latter part of December.

During the past season, the dramatics activities included the production of *Huckleberry Finn*, and *What Do You Think?* Seven student-directed one-act plays were also given. At the weekly club meetings, many interesting programs on stage technique were given by members. Miss Frances Golden of the Golden Studios in Evansville, Indiana, gave a series of lectures before the dramatics club.

Officers for this year are: Edith Jones, president; Robert Goebel, vice-president; Wilburta Rust, secretary; and Mary Kimball, treasurer. Lloyd Keck was selected as the student who had contributed most to the welfare of dramatics in the high school for the past year.

CATHARINE HOWARD, Sponsor.
LOISE SCHNEE, Secretary.

Clifford Odets, author of last year's plays *Waiting for Lefty* and *Awake and Sing*, is regarded as the leading radical spokesman in the theater at the present time. Some critics proclaim him a genius; others see him as only a good theatrical craftsman.



Cast for *The Whole Town's Talking*, Hi-y—G. R. Play at Liberty Memorial High School, Lawrence, Kansas. Miss Elizabeth Shepherd, Director.

Thespian Appointed as Assistant in Speech Department at Alabama School

Margaret Burford, best Thespian for 1934 at Ensley High School, Birmingham, Alabama, was appointed graduate assistant to the Head of Speech Department of the same school for her outstanding work in the Voice and Diction classes. Miss Burford assisted Miss Florence Pass, who is in charge of the Speech Department.

This group of active Thespians has done some highly outstanding work during the last few seasons. Among the plays produced were: *Come Easy*, *Shore Leave*, *Houseparty*, and *Nothing But The Truth*. Members of the club have sponsored four one-act plays in the state contest. These plays, with which the school won four beautiful loving cups, were: *Highness*, *The Woman of Judgment*, *Drums of Oude*, and *For All Time*. Members of the troupe have won state contests in prose readings and extemporaneous speaking. Three of the girls have been chosen as best state actresses for three consecutive years.

During the past summer, Grace Cutler, best Thespian for 1935, attended the summer course for high school students at Northwestern University. She also taught a class in make-up during the lunch period.

The co-operation of the club members is undoubtedly an asset to any troupe. Everyone works together for the good of the play and those concerned, and not for leading parts. The Troupe feels that it has gone far in this field and it is striving to keep up the pace which has been set to make Thespian influence felt throughout the school and community.

FLORENCE PASS, Sponsor.

WINNERS
Norfolk (Nebr.) High School. Second in Midland Little Theatre Tournament. Miss Minnie Nelson, Director.

Hays (Kans.) High School. First in Union Pacific League Contest. Mrs. Blanche Bowman, Director.

Great Neck (N. Y.) High School. First in North Shore Play Contest. Miss V. A. Nickerson, Director.

Ensley High School, Birmingham, Ala. First in State One-Act Play Contest. Miss Florence Pass, Director.

Onarga (Ill.) Township High School. First in District One-Act Play Contest. Mrs. Lolo F. Eddy, Director.

Lawrence, Kansas, Club Has Fewer But Better Plays

During the past year, the Thespians of Lawrence High School have followed the policy of giving fewer plays. The aim has been to perfect those which were given. As a result more money was realized from the productions, and better successes were enjoyed.

Among the staged plays were: *The Whole Town's Talking*; the first all-school play, *Your Uncle Dudley*; the Junior Class play, *The Raffle Racket*; and the impressive Senior Class production of *Growing Pains*.

A very outstanding stage setting was built for *Growing Pains*. The beautiful stucco patio of a California home was shown with up-to-date furniture, and many beautiful flowers.

The two one-act plays, *Sparkin'* and *Dust of the Road* were given in assembly programs by the members of the Dramatic Club.

A Thespian initiation in which thirteen members were admitted was held on May 20.

CHARRIE HAY, Secretary.

Spencer Club Recently Organized

Troupe No. 279 of Spencer, (W. Va.) was recently organized under the supervision of Miss Julia Plummer. The first project of the club was to assist the Junior Class in the production of *Come Seven*. Later the Thespian Club gave an assembly program for the purpose of acquainting the student body with the nature and aim of the newly organized Thespian Troupe.

The biggest event for the Thespians was their production of two one-act plays, *Wienies on Wednesday* and *The Curtain*. This was very successful. Thespians also helped with several other productions during the year. To arouse more interest, two pins were awarded at the end of the season to the best girl and best boy Thespian. These were given to Sue Smith and Harry Camp, Jr.

The Troupe considered the past season a most successful one, although they were hampered by poor stage facilities and the lack of a suitable place to perform in the community. Miss Emma N. Boggers is the new sponsor for this year.

ROSE MARIE SIMMONS, Secretary.

Tacoma (Wash.) School Presents Sixteen Plays

Thespians of Stadium High School gave sixteen plays during the year, besides taking part in the Senior Class play, *The Black Flamingo*. Several members earned membership by participating in these plays.

Some of the plays given were: *Love and Lather*, *Be Careful, Doctor*, *When Love Was Young*, *Mansions*, *Be a Little Cuckoo*, *A Nephew in the House*, and *The Finger of God*. These plays were captained by members of the Workshop, a group which is the backbone of this organization.

The club owes much to the sponsor, Miss Alberta F. Black, for her untiring efforts.

VIRGINIA DAY, Secretary.

Webster Groves, Mo., Enjoys Two Year Course in Dramatics

A very fortunate troupe is the Webster Groves Chapter of National Thespians. For several years they have been the product of a regularly organized dramatics department directed by Eugene R. Wood, this being one of the few schools in the state of Missouri having a two-year regular curricular course in dramatics. This past year the greatest hope of the chapter was fulfilled when a model Little Theater was built and equipped for the use of the dramatics department. The troupe has been in existence for four years, and its total membership is now nearly one hundred, including both active and alumni members.

The dramatic program of the year was a varied one. *Growing Pains*, the first presentation, was a hilarious comedy of adolescent youth and was given on a beautiful set built by the stage-craft class exactly after the model of the Broadway production. Following this play, was given a moving and powerful drama of boys in a reform school, *Little Ol' Boy*, which opened the new Little Theater with six performances. The last play of the year was a tragic-comedy, *Nine Till Six*, taking place in a fashionable London dress and millinery shop. This production had a very striking modernistic set, also executed by the stagecraft class.

In addition to these three major presentations, the department gave several one-act plays, among them *Five for Bad Luck*, a college comedy, which was given eight times—a record in performances for any show presented by the Webster Groves Troupe in its entire history.

Newport News (Va.) Has Efficient State Crews

Troupe No. 122 functions as an honorary and school group. The drama classes carry out all the usual duties of a dramatic group, and Thespians become an honorary society, enjoying its initiations and social and business meetings.

Thespians have been outstanding in the production of the *Late Christopher Bean*, *Enchanted Cottage*, *Quality Street*, and the Music Department's production of *Tune In*. A number of one-act plays and other programs have also been given. Thespians particularly enjoyed the opportunity of installing the 300th troupe of the National Thespians at the neighboring high school, Hampton, Va., which has been doing very outstanding dramatic work, and which has an interesting group of charter members.

An unusual feature of the group this year is the increasing importance and influence of



LITTLE OL' BOY

Presented under the direction of Eugene Wood at Webster Groves (Mo.) High School.
The set was built by the stage craft class under the direction of student stage managers.

the stage crews. For the first time, three permanent crews which handle all productions, stage, lights, and make-up, have been organized. The other changes with each play, but these three groups supervise all work throughout the year. There have been some splendid pieces of acting during the past season, but these stage crews have been the finest and most efficient crews in the history of the school.

Thespians are looking forward to an interesting group of production this season as they had last year, plus attendance at the play festival.

Beaver Thespians Enjoy Splendid Record

One of the first and most active Thespian Clubs to be organized is that of Beaver High School of Bluefield, W. Va. Under the capable direction of Miss Helen H. Johnston, the troupe has sponsored a number of plays during the past several years. The club has done some splendid work at the state one-act play contests, an event in which the school has consistently participated during the last five years.

For the past season, the club presented two one-act plays, *Hot Lemonade* and the contest entry, *Andante*. Club members also participated in the two Senior Class plays: *Captain Applejack* and *His Best Investment*. Ten new members were admitted to membership.

South Charleston Actors Receive Northwestern Scholarships

An unusual honor accorded Troupe No. 96 of South Charleston, W. Va., was the award of two scholarships given by Northwestern University to two club members, Martha Mallory and Frances Hughes. These scholarships entitled these students to a five weeks' course in dramatics at Northwestern during the summer of 1935. Needless to say, this was an unusual honor in which the whole school rejoiced.

The perennial favorite, *Peg O' My Heart*, was the climax of the past theatrical year for this group. The production was pronounced "the best yet" by those who saw it. Major parts were successfully played by Martha Mallory, John Sinclair, Frances Holstein, and Frances Hughes. Most effective were the "rain" and the dog fighters.

At the last assembly program of the year, the club presented impersonations of various members of the faculty. Exceptional work was done by Mary Frances East and Ann Clarkson, both sophomores.

Again Broadway presents a play with the President of the United States in the title role. No, not Roosevelt, but John Gordon is the peace-loving President. The play is *If This Be Treason*, with McKay Morris as the leader of his country. It is an anti-war propaganda play filled with a strong dramatic interest.



GROWING PAINS

A three-act comedy, presented by National Thespian Troupe No. 191 at Webster Groves, Mo., under the direction of E. R. Wood. The set was built by the stage craft class under the direction of Lee Lyons and Harold Newcomb, stage managers.



Miss Goldie Shepherd's Thespians at Isaac C. Elston High School, Michigan City, Ind.

Pageant Celebrating Anniversary Sponsored by Indiana Troupe

An outstanding event this past year for Isaac C. Elston High School, Michigan City, Indiana, was the pageant in honor of the two-hundredth anniversary of the founding of our secondary schools. Members of the Thespian and Blackfriars Clubs had charge of the program.

A number of very interesting meetings were held by the dramatics group during the winter. A number of talks on such topics as "The Little Theatre Movement" and "The Chinese Theatre in San Francisco" were given. The annual alumni banquet was given during the Christmas vacation. This event has been held for the past three years.

The Blackfriars Club was organized by the Thespians. The Troupe has enjoyed a very successful year under the sponsorship of Miss Goldie Shepherd.

RUTH BAUMGARTEN, Secretary.

Composer Attends Thespian Performance

One of the unusual events of the past year for Troupe 106 of Champaign, Illinois, was the presence of the famous composer, Charles Wakefield Cadman, at a performance of his own operetta, *South in Sonora*. Several Thespians had the lead in this production.

A number of students earned their membership requirements by participating in several plays given during the season. Among the plays produced were: *The Cat Came Back*,

Manistee, Michigan, Players Have Good Season

Several successful plays were given by the Dramatic Club of Manistee High School during the past season. The Junior Class gave "F" is Four Family, a production in which a number of Thespian members took part, and through which five new members earned the qualification requirements.

A one-act play, *One More Christmas*, was given at Christmas. The Drama Club gave its annual play, *The House of A Thousand Thrills*. *The Rose of the Danube* was the operetta for the Music Department.

Officers for this year are: Hulda Rupp, President; Betty Johnson, Secretary; and Kathryn Klager, Treasurer. The club expects a very happy time during the present school year. Several projects are being planned.

HULDA RUPP, President.

The Loves of Lionel, The Valiant, Aunt Aggie's Foreign Exchange, The Swan, and The Black Flamingo.

Several club members participated in the Big Twelve Speech Contest, an event in which they won second honors. During the past summer, Thespians conducted try-outs for positions in a summer high school theatre group at work at the University of Illinois.

This coming winter the Troupe hopes to equip a little theatre in the high school. The club expects to curtain off a platform and purchase stage furniture.

BETTY JANE LYMAN, Secretary.

Commencement Week Contest Held at Pennsboro (W. Va.) High School

A most interesting as well as profitable event for Pennsboro Thespians is the annual commencement week play contest. This past season the Senior Class offered *Ambition*; the Juniors, *Grandpa Goes Hunting*; the Sophomores *Bett's Best Bet*; and the Freshman, *A King's Love*.

The Thespians also entered a one-act play, *Scrapes-Scrapes*, at the state one-act play contest held at Marshall College, Huntington, W. Va. Although the entry did not win any high honors, the contestants enjoyed a very nice time.

A very enjoyable party was held on the occasion of admitting new members into the club at the end of the year. A varied program is being planned for this school term.

LOIS LAMBERT, Secretary.

Thespian Alumni Society

Complete arrangements for the organization of Thespian Alumni Troupes have been made. Graduate Thespians wishing to organize such troupes are requested to discuss their plans with their local high school director, and then write the Central Office for the Official Alumni Troupe Application Forms. Full details will be furnished upon request. Address your letter to the National Secretary-Treasurer, Campus Station, Cincinnati, Ohio.

Group Sponsor Play Tournament at Paris, Tenn.

It is good to look back and realize that we have done well. The past year has been a good one with us. Our programs have been marked by thoughtful interest on the part of those who planned them and intelligent presentation by those who interpreted them.

We are very proud of our annual play tournament, for we feel that by it we bring help and enjoyment to many besides ourselves. It is a great happiness to know that in our small way we are promoting better appreciation of what we all consider the greatest of the arts. Our tournament this year was a splendid one—we were happy to present a loving cup to the prize-winning play and a drama insignia to the best individual actor.

As for our own work, we presented seven one-act plays at different times during the year. Of these we mention *The Travellers*, *Smoke-screen*, *The Valiant*. Our equipment has been increased by valuable lighting effects and a collection of wigs.

The peak of our year's achievements came with the recital in which it was our happy privilege to present Miss Anne Larkin of Columbia College of Speech and Drama, Chicago, reading Maxwell Anderson's *Mary of Scotland*. Miss Larkin's superb recital was an inspiration to each of us—after seeing and hearing her we can not fail to strive always for worth while things.

HELEN MUZZALL, Secretary.

Burns Mantle's "The Best Play of 1934-35" lists the following as the outstanding plays of last season's crop: *The Children's Hour*, *The Petrified Forest*, *Accent on Youth*, *Merrily We Roll Along*, *Awake And Sing*, *The Farmer Takes a Wife*, *The Distaff Side*, *The Old Maid*, *Lost Horizon*, and *Valley Forge*. This is the seventeenth volume of the famed collection of plays selected by Mantle. The first volume covers the best plays of 1919-20.



Dramatics is a Serious Activity at Manistee, Michigan, High School. Miss Kari Natalie Reed is the Able Director.

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Montana Club Sponsors Radio-Voodvil Program

An outstanding program of the year for Thespians of Fort Benton High School, Montana, was the production of a Radio-Voodvil, given for the benefit of the swimming pool. Over one hundred school and town people participated in the unusual performance. All numbers were copied after regular radio numbers. Everything possible was done to perfect the illusion of a regular broadcasting studio, and the result was unique.

We are looking forward to another pleasant year in dramatics.

Alice McCollum, Sponsor.

Erin O'Brien Moore, young actress, well known on stage and screen, has a part in the film production of *Seven Keys to Baldpate*, soon to be released. Gene Raymond plays the lead.

Outstanding Programs of 1934-35

We are pleased to announce the results of a private contest we have held for the purpose of determining the outstanding play programs sent to the National Headquarters by our various troupes. We have selected:

For the Cleverest Program:
Three-Cornered Moon, Troupe No. 103, Miss Ruth Dieckhoff, Director.
For the Best All-Around Program:
Hedda Gabler, Troupe No. 165, Mr. Earl W. Blank, Director.
For the Program Having the Most Original Design:
The Enemy, Troupe No. 288, Mr. Harvey Hatcher, Director.

HONORABLE MENTION:

The Lilies of the Field, Troupe No. 27, Miss Dorothy Stone White, Director.
Ladies of the Jury, Troupe No. 146, Miss E. Louise Falkin, Director.
Drama Night, Troupe No. 94, directed by Thespians.
The Patsy, Troupe No. 159, Miss May Virden, Director.
Once In a Palace, Troupe No. 283, Mr. O. E. Sams, Director.
The Royal Family, Troupe No. 94, Miss Tekla Wainio, Director.
Boston Blues, Troupe No. 165, Mr. Earl W. Blank, Director.
Cyrano de Bergerac, Troupe No. 159, Miss May Virden, Director.
Lady Windermere's Fan, Troupe No. 27, Miss Dorothy Stone White, Director.

We are anxious to continue our little contest. Please send us a copy of your play program.

Illinois Group Does Outstanding Speech Work

The Thespians of Urbana High School, Illinois, have done outstanding work, not only in dramatics, but also in speech activities during the past season. Lois Colber, Norman Morgan, John Reedy, Robert Coffman, and Jean Hood represented the school in the contest of the Central Illinois Big Ten Meet. Robert Coffman and John Reedy won first in humorous and extemporaneous reading respectively. Lois Colber, John Reedy, and Norman Morgan placed second in another contest in interpretation, oration, and dramatic reading respectively. All these students have been actively engaged in dramatics during the year.

A total of thirty one-act plays have been presented by this group. Their productions included also three plays and three different dramatic nights of one-act plays.

Mrs. ETHEL HAMILTON, Sponsor.

Anaconda Players Exchange Programs

The past year proved a very successful one for The Thespians of Anaconda, Mont. Productions included: *Elmer, Double Door*, and the operetta, *An Old Spanish Custom*. *Growing Pains* was given as the Senior Class play. *Crabbed Youth and Age*, a delightful comedy, was presented at the Little Theatre Tournament, and *Peer Gynt* was revived on two occasions, an undertaking which afforded the group a great deal of pleasure.

A feature of the year's program was the presentation of *The Black Swath* on the occasion of celebrating a pleasant exchange meeting with the Thespians of Deer Lodge, Montana. Later in the season, on a return visit to Deer Lodge, the group gave *Who Says Can't*.

For this season, the Anaconda players are anticipating an evening of one-act plays, an all-boy play, and considerable work with scenery, as this is the first season in which the stage has been furnished with flats.

Outstanding Productions of 1934-35 Season

Lady Windermere's Fan, Troupe No. 27, Miss Dorothy S. White, Director.
Cyrano de Bergerac, Troupe No. 159, Miss May Virden, Director.
The Royal Family, Troupe No. 94, Miss Tekla Wainio, Director.
Once In A Palace, Troupe No. 283, Mr. O. E. Sams, Director.
The Patsy, Troupe No. 159, Miss May Virden, Director.
Ladies of the Jury, Troupe No. 146, Miss E. Louise Falkin, Director.
The Lilies of the Field, Troupe No. 27, Miss Dorothy S. White, Director.
The Enemy, Troupe No. 288, Mr. Harvey Hatcher, Director.
Hedda Gabler, Troupe No. 165, Mr. Earl W. Blank, Director.
She Stoops To Conquer, Troupe No. 300, Mr. R. E. T. Lewis, Sponsor.
Disraeli, Troupe No. 226, Miss Lillie Mae Bauer, Director.
Applesauce, Troupe No. 215, Miss Helen Dunham, Director.
Cradle Song, Troupe No. 34, Miss Pearl Oster, Director.
The Soul of Ann Rutledge, Troupe No. 3, Mr. Clyde S. Swiger, Director.
R. U. R., Troupe No. 233, Miss Helen Peck Allen, Director.
Quality Street, Troupe No. 100, Miss Helen Reimund, Director.
Mignonette, Troupe 146, Miss E. Louise Falkin, Director.

This is only a partial list. Please send us a copy of your program for each of your coming plays.

Many Student-Coached Plays at Morristown (N. J.) High School

The Dramatic Club of this school consists of 137 active members. During the past season, a number of performances were given. Some of the plays were: *Good Medicine*, *The Grill, Wisdom Tooth*, *Leap Year Bride*, *Maiden in Distress*, *His First Case*, *Nine Lives of Emily*, *Portrait of an Old Lady*, *Red Carnations*, *A Cup of Tea*, and *The Wedding*. *The Drums of Oude* was given as a benefit performance for the Junior Civics Association.

The club is especially successful in that the majority of the plays are student-coached by the pupils in the Stage Direction Classes. All make-up work is done by the Make-up Group which meets twice a week during the activity period.

Another season of activities is being planned by Miss Annice Johnson, sponsor for this group.

ADA DE LA HAYE, Secretary.

Broadway's production of Barry's *Bright Star* has Lee Tracy and Julie Haydon in the cast. The latter is remembered for her work with Noel Coward in *The Scoundrel*.



THREE-CORNERED MOON
An outstanding Success of Berlin, N. H., Senior High School.
Directed by Miss Margaret M. Fraser.



WIND IN THE SOUTH

Produced by the Thespians of Keokuk, Iowa, High School. Miss Refa Conard directed.

Keokuk Enjoys Good Season

Two full evening plays, the casts for which were selected from the whole school, were successfully presented at Keokuk Sr. High School, Iowa, during the past year. The plays were, *Phantom Tiger* and *Wind in the South*. Several one-act plays were also staged. *O, Come Let Us Adore Him* proved a very beautiful Christmas play. *Oh Doctor*, given under the supervision of the Music Department, included a number of Thespians.

Cyrano De Bergerac Senior Class Play

One of the outstanding productions of the past season for Harlan High School of Iowa, was *Cyrano De Bergerac*. A number of Senior Thespians had parts in this play.

Another success of the year was the Junior Class play, *The Patsy*. A number of members earned their membership requirements in this production.

Annually, this club elects its vice-president from the Junior Class. This policy enables the group to have an active member responsible for carrying on the organization from year to year.

MAY VIRDEN, Director.

Thespians Serve as Play Committee at Mount Vernon (N. Y.) High School

One of the major duties for the Thespians of Troupe No. 114 is that of serving as a play committee for the school dramatic society. This is a very important task, as only two long plays are given during the school year, and that means that the choice of plays must be carefully made.

Productions for the year ending last June included: *Philip Goes Forth*, *Come Out of the Kitchen*, and two one-act plays, *Speaking To Father*, and *White Elephants*. A large part of the success of each play was due to the capable work of the stage crew in building realistic sets.



THE TIGHTWAD

Orlando, Florida, Senior High School Production of this popular play.
Coached by Miss Mildred Murphy.

NOVEMBER—DECEMBER, 1935

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THE CHINESE CHEST
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THE MOUNTAIN
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HERITAGE
THE FIDDLE
SENDETH RAIN
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JUST 'TIL MORNING
I AM A JEW
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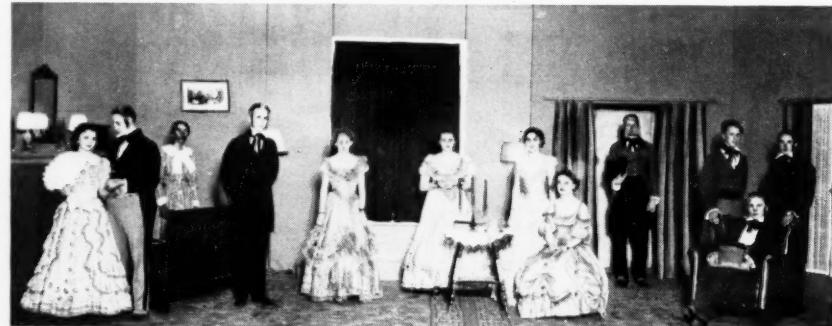
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MIGNONETTE

An All-School Production at Union High School of Mount Vernon, Washington.
 Directed by Miss Mary G. Thompson.

Washington State Club Members See Fritz Leiber

The members of Troupe No. 207 of Mount Vernon, Washington, held monthly meetings at the home of members where student-planned programs were given. The club presented *Travellers*, in April. Other productions of this past spring were *Mignonette*, an all-school play, and *The Charm School*, the Senior Class Play. Several new members were added to the club after these productions.

A splendid opportunity to observe some professional action was accorded some of the members when Fritz Leiber presented a number of Shakespearean plays in Seattle. Club members also attended a performance of Walter White-side in *The Master of Ballantrae*, and Grand Opera.

The outlook for this season is especially good. The club held its first meeting of the year in October.

MARY G. THOMPSON, Director.

Kansas City School Has Several Productions During Past Year

Rosedale Senior High School presented a number of interesting plays during the past year. The Senior Class gave *Gasoline Gypsies* before a large audience. *It Happened in June* was the Junior Class play; the melodrama *Gold in the Hills* was produced by the dramatics class. The following one-act plays: *Bread, Pampered Darling, Elmer, and No Men Wanted* were given during the year. A Christmas Pageant and an original Pageant for National Education Week were also staged by Troupe No. 232.

EDITH YOUNMANS, Sponsor.

Norfolk (Neb.) Players Win Second in Contest

For the second consecutive year, Troupe No. 112 has won second place in the Midland Little Theatre Tournament, and had the outstanding actor in the event. The winning play for the past year was, *A Wedding*.

Bill Barr, a member of the club, won the district extemporaneous speaking contest, and placed third at the state contest.

Among the plays produced recently are: *Heart Trouble, The Triumphant Bachelor, Silence Please, Good Medicine, The Man in the Bowler Hat, The Valiant, The Rector, The Grill, The Trap, and Neighbors*. Thespians have also given several plays and readings for various community meetings.

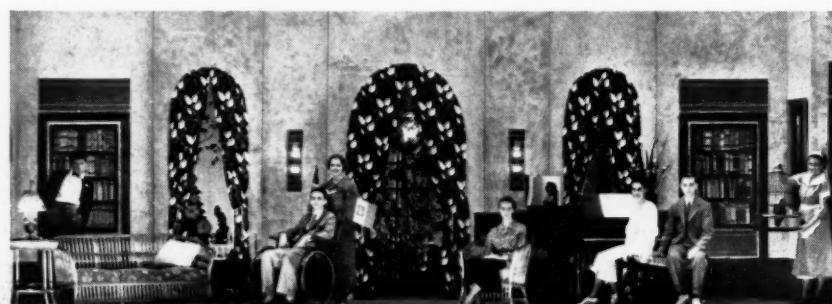
Mr. Milton Wiksell is in charge of dramatics, Robert Brome is troupe President, and Jack Dunhaver is Secretary-Treasurer.

Increasing Interest in Dramatics at Scottsbluff High School

An increasing interest in dramatics at Scottsbluff, Nebraska, has raised the number of Thespian members for Troupe No. 117 from thirteen to thirty. Two formal initiations were held during the year just passed. A number of plays were given during the year, plays in which Thespians carried major parts. Membership requirements are very rigid, and those who wish to qualify for the club must work hard.

Officers for this season have been elected. Miss Amie Gilbert has charge of dramatics. The club is anticipating a bigger and better time during this winter.

ROBERT SYMONDS, Secretary.



LOVE IN A MIST

Produced at Charleston, W. Va., High School under the direction of Mr. Lawrence W. Smith.

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Miss Wilhelmina G. Hedde's Thespians at Sunset High School, Dallas, Texas.

Texas Thespians Reorganize Club

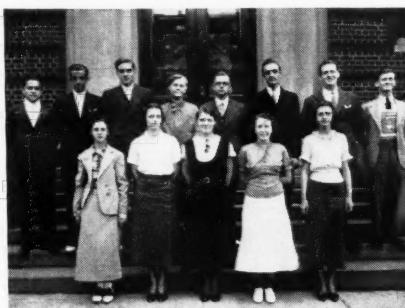
Members of Troupe No. 216 of Sunset High School, Dallas, reorganized early last year, with a group of thirty as the quota. After the election of officers, the club was divided into smaller groups and a list of programs was planned for the year.

One of the interesting features of the season was the dramatization of a chapter from Boleslavsky's text on acting, given by the head of a local drama school.

Plays for the year included: *Apartments to Let, Rehearsal, Star-Dust*, the Senior Class Plays, *Autograph Anne* and *Meet the Millionaire*. A number of one-act plays were also presented by the Dramatics Class.

An active and profitable year is anticipated for the present season. Miss Wilhelmina G. Hedde is sponsoring the club. Miss Hedde is author of the textbook *Speech*, recently published by Lippincott.

THELMA JOHNSON, President.
JOSEPHINE PILE, Secretary.



Troupe No. 290, sponsored by Mr. F. Lawrence Carrier at Edison Technical High School, Mount Vernon, N. Y.

Edison Technical High School Organizes Chapter

One of the new Troupes organized during the past season is the one at Edison Technical High School of Mount Vernon, N. Y. This school has had a very active Dramatic Society in the past years.

Among the plays given during the year were: *The Travellers*, received with great enthusiasm by all who saw it, *The Vanishing Princess* and *The Will O' The Wisp*. Later in the year, other successful productions included: *A Pair Sixes, A Wedding and Captain Applejack, The Boy Comes Home, The Valiant and So's Your Old Antique*.

The best production of the year, and the one with which the past season was successfully ended, was *It Pays to Advertise*. Thespians began early this fall for another successful year of dramatic activities.



Thespians of Troupe No. 110 at New Hampton, Iowa, High School.
Sponsored by Miss Margaret Wolff.

Thespians Earn Necessary Funds at New Hampton (Iowa) High School

A paid assembly program consisting of a one-act play program, *An Unprepared Test*, an Irish skit, and a specialty number, was sufficient to clear enough funds to cover the cost of a Thespian banquet and a picture for the Annual at Troupe No. 110. The resourceful director and sponsor is Miss Margaret Wolff.

Senior and Post-graduate Thespians assisted in the production of the Junior Class Play. They were very helpful in assisting the director with make-up work and in conducting some of the rehearsals. This co-operation has made it unnecessary to burden other school instructors with this work for the last two years.

All Thespians are required to participate in the Declamatory Contest. Thespians also sold Frostiks during the school day, thereby net-

Thespian Scholarships

Miss Jane Manner, famous for her drama recitals and Director of the Jane Manner Drama Studio, New York, offers a \$50 scholarship and a \$30 scholarship as first and second prizes for the best 800-1000 word article written by a certified Thespian on one of the following subjects: "The Actor and His Speech," "Speech and High School Acting," "The Thespian's Speech—Asset or Liability?" Winning articles will be published in this magazine, and winners will be given lesson during Xmas week. Write the Editor for further details.

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Mention *The High School Thespian*



Officers of Thespian Little Theatre recently organized at Newton, Kansas, High School. From left to right: Bill Getz, President; Al Woods, Vice-President; S. B. Kurtz, Director-in-chief; Hattie E. Pettis, Secretary; Catherine Atwell, Treasurer.

ting enough money to pay for the annual Thespian spring dinner.

Officers for this year are: Glenn Wilkins, President; Mary Jane Reilly, Vice-President; David Moorhead, Secretary, and Bonnydell Rowe, Treasurer.

Money Raised by Hays (Kans.) Thespians

The drama season for last year proved a very successful and profitable one for the Thespians of Troupe No. 234. In January, a Thespian presented three-act comedy, *The Man in Black*, afforded this group not only valuable experience in play production, but it enabled them to save a good sum of money for the club. As a result, the school purchased a complete set of make-up supplies.

Under the direction of Mrs. Bowman, five members presented *The Bishop's Candlesticks* at the Union Pacific League Forensic Contest. The play received the highest rating. Later in the year, two comedy plays were given by sophomores, under the direction of experienced Thespians. Fourteen members were admitted into the troupe.

HELEN MARKWELL, Secretary.

New York Troupe Receives Invitation From Cornell University

Troupe No. 201 of Great Neck, New York, reports a very successful season. The one-act play *Submerged*, presented by a group of boys, won for the third time in succession the North Shore Play Contest, thereby winning a cup permanently. As a result of this work, this same group received an invitation to participate in a similar contest at Cornell University. The play won third honors from a number given.

Henry Cook, a Thespian, won fourth prize for individual acting.

Two Thespians, Edith Hay and Charles Harlow, directed one-act plays which were presented at the assembly programs. Six new members were admitted on May 20. The new officers for this year are Walter Stone, President; Thomas Warmuth, Vice-President; and Lorraine Gaylord, Secretary-Treasurer.

The club regrets that their most capable and inspiring director for a number of years, Miss Virgilyn A. Nickerson, has resigned.

JANE STASUIL, Secretary.

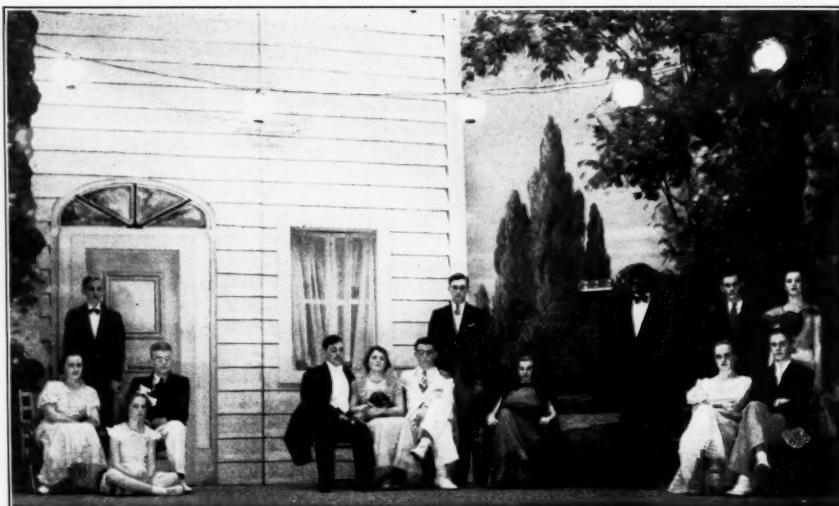
Newton, Kansas, Thespians Have Best Stage Building in State

After years of just "getting along" with meagre stage equipment, unsatisfactory auditorium conditions, and class rooms for rehearsals, Troupe No. 47 has realized its greatest ambition in the form of a new auditorium-gymnasium during this past year and this in itself over-shadows anything else in the year's work—unless it is the utilization of these fine facilities in the greater productions made possible because of them.

On December 15, last year, Lindley Hall was dedicated to the community, an imposing structure costing \$85,000, equipped with a spacious stage with the finest in stage furnishings, as well as physical education facilities, to make it the finest dual purpose building in the state.

This year saw the return of Channing Pollock's greatest play, *The Fool*, as an all-school production, evidence that the great plays are worth bringing back when 1700 persons attended. The dramatics department joined with the music department to present a light opera,

(Continued on page 29)



SEVENTEEN
Presented by Dramatic Club of Alton Senior High School, Illinois.
Miss Mildred Rutledge, Director.



Thespians from Troupe No. 135, Berlin Senior High School, New Hampshire. Miss Margaret Fraser is the Happy Director.

The Marriage of Nannette, the Junior class gave *Tiger House* and the Seniors closed the year with Gertrude Tonkonogy's brilliant stage success, *Three-Cornered Moon*.

In addition to these major productions, the department appeared more than 150 times in public with one-act plays.

Eleven Hundred Attend Performance at Berlin (N. H.) High School

With a cast bordering on professional actors, one of the most successful productions in many years was given before a record attendance of eleven hundred people at Berlin High School of New Hampshire. The play which was given by the Senior Class and directed by Miss Margaret M. Fraser, Thespian Sponsor, was *Three-Cornered Moon*, a drama of young people by Gertrude Tonkonogy.

Thespians of this school have enjoyed a very active record since the club was first organized. The club serves as an honorary group, and under its sponsorship, a number of short plays have been given, and studies of the theater, make-up, and recent plays have been encouraged.

Among the successes of the past season are: *The Late Christopher Bean*, directed by Mary F. Dresser; *Pinafore*, an operetta directed by Dorothy Flynn and George Goldthwaite; a Christmas Program, directed by Margaret Fraser; and a Junior Recital, directed by Dorothy Flynn. On April 23, *No Retreat*, a pageant



Mrs. Lolo F. Eddy's Thespians of Troupe No. 278, Onarga, Township High School, Illinois.

commemorating the 300th anniversary of the founding of the Boston Latin School, was given under the joint sponsorship of Misses King, Flynn, Dresser and Fraser, and Mr. Mervin Ames. Later, *All School Night* and *These Things Shall Be* were given, the latter being directed by Miss Fraser.

A number of interesting projects are being planned for the present school year.

Many Students Engaged in Dramatics at Onarga, Ill.

Onarga Township High School has been unusually active in dramatics this past year. First a Thespian society, Troupe 278, consisting of twelve members, was formed. Then a dramatic club named "The Players" was organized, the only requirement for membership being an interest in some phase of play production.

The first play presented was *The Three Graces*. Later, a bill of four one-act plays directed by Thespians provided an evening's entertainment for the public. A contest one-act play, *Feeley's Chance*, won three banners in the four contests entered, the last being the State Finals. Another student directed one-act play, *Thanks Awfully*, was given at the school carnival. The final production of the year was *Man or Mouse*, well received by a full house.

In all, sixty-eight students of the high school took some part in play production, and several of these were in more than one play.

Troupe 278 initiated eight members, eligible because of work in the above mentioned plays, at an impressive ceremony in May. Nine of the charter members graduate, but there are ten to carry on during 1935-36.

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What's New Among Books and Plays

EDITED BY H. T. LEEPER

Reviews appearing under this department aim to help our readers keep up with recent books and plays. In most instances, these reviews are prepared with the hope that they prove of practical value to our readers.

The Poor Simp, a comedy in three acts by Zellah Covington. Longmans, Green and Co. 10 m., 7 w., Royalty quoted upon application.

This is a new comedy that seems to have special value for amateur groups. The Poor Simp lives up to his name until the last few minutes of the play. He is forever doing the wrong thing for his ambitious employer, Henry Platt, of the Platt Tractor Company. After Platt discharges the Poor Simp, the rest of the office help arrange to have Simpson Hightower, for that is Simp's name, visit his old home town in grand style. The local citizens are impressed with the seeming success of their "boy who has been away from home." Finally, Simpson succeeds in signing a Russian contract for one thousand tractors, and, with the help of his home bankers, succeeds in forming The Hightower Tractor Motor Company. Platt, his former employer, becomes his general manager. A success story that ends happily for all.

This play is easy to stage, having only two sets for the entire production. The parts are good, allowing each character a fair portion of the dialogue. There are a number of humorous situations that should go over well. It has excellent possibilities as a class play. Good for high school purposes. We recommend it to those looking for a good, clean comedy any audience will like.

Four plays of the Nativity: *Emmanuel*, *The Good Shepherd*, *The Modern Magi*, *The House of Ramah*, by Harold F. Schory. The Christmas Cycle. Macomb, Ill.

These plays offer a challenge to those who wish to present something distinctive for a Christmas program, and offer almost unlimited opportunities for picturesque costuming and settings, for use of vocal and orchestral accompaniment and dancing, and use of extras. Costumes can be comparatively simple or very elaborate. Each of these plays has the Nativity scene woven into its story at some point.

Emmanuel is the dramatization of the Christmas story. The three Wise Men, following the star, come to Herod in their search for the newly born King. The angels bring the good tidings to the shepherds and both shepherds and Wise Men meet at the manger. Ephraim, the shepherd, shelters the Wise Men in their flight from Herod and in so doing has restored to him his long lost son. The play is in a prologue and five acts.

The Good Shepherd concerns the persecution of the Christians under Diocletian, and the conversion of Constantine. Adriel, a Roman soldier in love with Shelia, a Christian girl, tries to shield her group of Christians from the persecution, but vainly, for they refuse to flee from their persecutors. Constantine becomes emperor, is converted by the vision of the cross and the Nativity, and frees the Christians. Shelia is re-united with Adriel, now a Christian. Four acts.

The Modern Magi concerns an oriental king who sends his three wisest men on a mission to find a remedy for the modern world's ills. Their paths converge in a common goal near Jerusalem, where they find the object of their quest in the character of Love and behold the vision of the Nativity. In prologue and three acts.

The action of *The House of Ramah* centers about the capture of Jerusalem by the British under General Allenby in 1917. Ramah, leader of the Jews, is almost persuaded by the Turkish governor of Jerusalem to arm his people against the nearing British army, but the near sacrifice of his daughter Mariam's life for his leads him

to refuse and so aid the triumph of the Christian cause. Three acts.

These plays call for musical accompaniment, twenty to twenty-five pieces being specified for each one. Each calls for a chorus, orchestra, organist, and soloists.

Black Cat, Remember You're a Lady, Mushrooms Coming Up, Seeing Double. Ivan Bloom Hardin Co., Des Moines, Iowa.

Four new plays recently published by Ivan Bloom Hardin Company should appeal to high schools. Each is easy to stage and written to meet the needs of amateur groups. We review each briefly:

Robert St. Clair has surpassed himself with a thrilling new mystery play, *Black Cat*. The scene is a penthouse, and while the setting is simple, weird effects are secured by a cat's glowing eyes in the dark, a Hindu man and woman, and the mysterious elevator. The murder of Mother Strange, a wealthy eccentric, throws suspicion upon her charming niece Viola; a doctor; Oto, the Japanese house-boy; the Swedish maid and others. Price, 75c.

Remember You're A Lady, by Wilbur Braun, is a delightful farce comedy, and while the situations are hilariously funny, the long arm of coincidence is not over-worked in bringing them about. Noble Simpson, a timid young man, is attacked by bandits, and returns to consciousness to find that the "lady" who held him up, has not only changed cars, but clothes with him. His attire involves him in one predicament after another before he finally secures a suit. Price, 50c.

An enjoyable one-act play, by Byron B. Boyd, is *Mushrooms Coming Up*. It concerns a group of ladies who, after being served mushrooms for luncheon, learn that the dog, who also had eaten of them, is dead. Not until after the doctor arrives and relieves them of their food with the stomach pump, do they learn that the dog was run over by a truck, and had not died of mushroom poisoning.

Here is one of the best new comedies of the year for six women. The action and dialogue is excruciatingly funny when the ladies imagine that they have been poisoned. Price 50c.

Seeing Double, by George Callahan, is the little burlesque which made such a hit in one of the University of Kansas musical comedies. Two minutes before the curtain rises, the director fires an unruly cast and puts in understudies. However, as the original actors insist upon playing the parts, two people appear and speak and act in unison for each character throughout the play. Price 35c.

Handy Green Book. Compiled and published by Handy Green Book Publishing Co., New York, 1935. Price, 50c.

For some time we have felt the need for a practical directory embracing the various branches of the theatre industry. A partial answer to what we are after is *Handy Green Book*, an attractively arranged guide to the New York theatre world. Here is a booklet we consider a step in the right direction in furnishing a convenient, pocket-size directory of the leading producers, actors, theaters, advertising agencies, play publishers, etc. Although somewhat limited in scope, *Handy Book* is indispensable to everyone who deals in any way with the New York theatre industry. It is easily worth 50 cents.

We hope that, in the near future, *Handy Book* will be enlarged to include a comprehensive directory of the major theatrical units of the United States. We believe the industry is in need of such a guide.

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NOVEMBER—DECEMBER, 1935

Crump, Leslie, *Directing For The Amateur Stage*. Dodd, Mead & Company, Inc., New York, 1935. Price, \$2.50.

As the author of this book puts it, "this is a book by an amateur for amateurs and amateurs alone." The author presents a simple straightforward exposition of amateur directing beginning with the choice of the play to the final performance, thereby enabling the beginner to follow each step in the production without losing his bearings.

The book is filled with a wealth of practical advice given by one whose experience with amateur directing is wide and varied. Such chapters as "Choosing the Play," "Selecting the Cast," "Movement and Expression," "Conducting Rehearsals," "Scenery and Lighting," and "Make-Up" are treated with rare understanding by one who apparently knows the many pitfalls the beginning director might fall into. The discussion on topics such as pauses, crowds, the Fourth Wall, light and color, and rehearsing the love scenes, is interesting and original. The "Random Notes" at the end of the book constitute choice bits of advice every director will relish.

The author possesses a pleasant way of making his subject not only easily understood, but also highly interesting. For the director who has not had the opportunity of securing special training in his field, *Directing For The Amateur Stage* constitutes a happy course of study. It is a distinct contribution to the literature of dramatic arts.

Webster, Glenn R., and Wetzel, William, *Scenery Simplified*. Eldridge Entertainment House, Franklin, Ohio, 1934. Price, \$1.50.

This book is written, as the authors say, "for the teacher of English, to whom is intrusted the business of bringing a play into being . . . for the high school senior on whom falls the work of getting the stage ready . . . and for the conscientious director intent on improving the merit and efficiency of his production."

Scenery Simplified is divided into four parts. Part I is devoted to the Stage, and covers such topics as "The Floor Plan" and "The Type of Set." In part II, called Design, are included subjects such as "Designing the set" and "Budgeting the Production." Part III, Construction, gives excellent material on "Organizing the Construction Crew," "Flat Construction," and "Unit Construction." Section IV, Production, covers "Production Week," "Staff Production," and "The Players." The appendix lists manufacturers of Stage Equipment, Glossary of Stage Terms, and a Bibliography.

We have found this book very worth while. It is well written, logically organized, to the point, and free of many of those details which often confuse instead of help the beginner. It presents a practical application of stage designing, and it clearly demonstrates that Play Production furnishes many more opportunities for valuable teaching than is found in acting alone. It is a very reasonable approach to the problem of planning the stage, and is based upon high school experience in stage work. *Simplified Scenery* is just what the title says, and it deserves a place in every director's library.

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Our Periodicals in Review

EDITED BY LOTTA JUNE MILLER

Articles reviewed in this department are selected for their practical value to drama teachers and students. These reviews will have achieved their purpose if they instill a desire among our readers to maintain an active acquaintance with the periodicals.

The Star at Bay

BY LEONARD HALL

The Stage for September, 1935

What this country needs is not a good five cent cigar nor a cheap non-rub shoe polish, but a guaranteed, sure-to-kill, fan mail spray to free the theatrical bird cages of autograph seekers. Flies are with us in the fall; mosquitoes in the spring; but fan mail pests and autograph seekers are with us the year around.

The American public is queer. What it loves it wants to kill. While no one has ever compiled statistics on the life span of an actor infested by American celebrity fans, I suggest this subject to the student of the drama as one suitable for a Master's thesis. The result is bound to be positive.

If Garbo hadn't proved a good sprinter, she would have been dead years ago. Katherine Hepburn has been known to hop a freight elevator in an effort to escape a savage horde of admirers. It is said that Robert Montgomery was actually penned in his dressing room by two-hundred and fifty stylish stouts, who blocked the stairway. This was the situation that prompted Mr. Hall to entitle his article, "The Star at Bay" after Sir Edwin Landseer's painting, "The Stag at Bay."

Of course, any evil has its justification, even fan mail letters. In Hollywood the onslaught of such epistles is used as a barometer to judge the popularity of a star. This in itself does not justify such a practise because box office receipts will do quite as well; therefore let me suggest a slogan for the protection of our artists:

(Actors are human just as you.
Do not their presence always pursue.)

L. J. M.

Marie Bashkirtseff on the Stage

A Premiere in Vienna by VICTOR WITTNER,
Theater Arts Monthly for October, 1935.

Girls, have you been the inspiration for a poem, two plays, and several motion pictures? Marie Bashkirtseff from Ukraine not only was an inspiration but excelled as a dancer, vocalist, painter and writer. So don't feel badly, my dears. Most of us are accomplished in but one line, and frequently that line is recognized only by ourselves. Besides that, Marie was born in 1860 only to die at the charming age of twenty-four. What is more she died of consumption. Think of the romance! the tragedy! the pathos! The girls are just too healthy these days to inspire anyone other than a cross country runner (who has to sprint for his life should one take a fancy to him).

Now, it seems that a certain Victor Wittner attended a premiere in Vienna this summer of a play by Andai and Balint, based on the life of our unhappy Marie Bashkirtseff and enacted by the famous Nora Gregor.

Mr. Wittner says, "If the gallery weeps, you have poetry." According to his review, not only did the gallery weep but the lodges fairly poured. Who wouldn't feel a bit dampish while witnessing a performance of a delicate young lady, still in the tender years of her life, who gives all her love to fame, leaving her youthful Roman Count amorously malnourished. Now, anyone who thinks he can throw aside cupid without an onslaught of remorse is still in the throes of his ambitious twenties.

L. J. M.

You Can Have 'Em!

BY BROCH PEMBERTON

The Stage for September, 1935

I'll take vanilla, too, Mr. Pemberton. It might not be as elaborate as a banana split, but it is unadulterated. Don't mistake me, please. We are not at the soda fountain. We are engaged in deep contemplation: what would happen to the theater if the government took it over? What letters from the can of alphabetical soup would be selected to represent the histrionic art? To avoid overworking the other letters, I suggest the Q. D. T. (The Quick Death of the Theater) be used.

For, as Mr. Pemberton says, let the government appropriate money; then watch the congressmen pick the play casts. Can't you just picture this letter of introduction to a casting director: "I have known Mary's family for years. Even as a little tot she directed neighborhood plays and sang in church on Children's Day?" And can't you just picture Mary in a Broadway production with a supporting cast composed of Katherine Cornell, Peggy Wood and Leslie Howard? There would be just one advantage: it would bring all the congressional families and their friends together in one charming untalented group.

No, it is better to be poor and free than to be rich and limited.

L. J. M.

The Pastrybaker, by Lope de Vega. Translated by M. Jagendorf.

This one-act play, involving a simple setting and a single emotion, is inclined to appeal to the vulgar in us, in places, to produce a state of nausea. It deals with a little, shriveled, old doctor who wears tremendous goggles and trips in at the beginning and ending of the play merely to complicate the situation of his two starved servants: Juan, a lumox of no small proportions, and Lorenzo, a bean pole of snaky dimensions. The doctor opposes eating, believing that "Man lives on spirit," but his servants are of another opinion. At the exit of their master, Juan and Lorenzo proceed to devise a plan whereby one is to play the doctor and the other, his assistant, in an effort to collect fees sufficient to buy food. Their one and only customer is Ignazio, a pastrybaker, who is afflicted with nothing more aesthetic than an old-fashioned stomach ache, the Thanksgiving or Christmas dinner variety, which makes one realize it is better to "eat to live" than to "live to eat." He appears with a basket of hot pies, which he is trying to sell, although he admits he would rather eat them himself.

The remainder of the play has to do with Lorenzo and Juan prescribing and administering a dose of Castor Oil, tricking the baker out of two baskets of pies, and finally deceiving a simple policeman. As a fitting conclusion to this indelicate performance, Ignazio returns to shake his fist in the direction of the departed rugues.

You have guessed it! The single emotion is hunger, Spanish hunger in its worst stages: a gluttonous, violently savage hunger, which governs the lives of all the characters. This play is like a bowl of hot chili with an overdose of Cayenne pepper. If you are not particular about your seasoning, you will like it.

L. J. M.

THE NATIONAL THESPIANS

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Section 1. A regularly enrolled student of a high school or academy, of satisfactory scholarship, who has played with merit in a major role of one long play, or two one-act plays, staged by the institution, and has done work of such quality as to be approved by the director, shall be eligible to membership in the National Thespians.

Sec. 2. Minor speaking parts in three long plays, or four one-act plays, may be accepted as meeting the requirements.

Sec. 3. Efficient work as business manager, stage manager for two long plays may be accepted as meeting the requirements of membership.

Sec. 4. Staff work, such as carpenter, property man, electrician, or work in scene painting, costume making and designing, may be credited toward membership as equivalent to minor roles.

Sec. 5. Definition of *Major and Minor Roles*. To be a major role, a character must appear in not less than two acts with not less than seventy speeches. Minor roles of thirty or more speeches will count as equivalent to a major

role in a short play. At the discretion of the director, parts requiring much pantomime, or very difficult acting, may be considered a major role.

Sec. 6. A student who has written a play that is produced may be appointed to membership.

Sec. 7. The power of conferring membership in The National Thespians shall be placed in the hands of the member of the faculty assigned to the direction of the dramatic activities, or a committee from the faculty, of which he shall be chairman.

Sec. 8. The director may raise the requirement of membership to more than a major role, but may not lower this requirement.

Sec. 9. Honorary members. Individuals not students in a high school, or not a member of the faculty, may be elected to membership for only distinctly dramatic services, or for financial assistance in promoting dramatics.

—National Constitution.

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Signatures:

Approved by

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Director of Dramatics

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